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Published by STARLOG Magazine

VOLUME 15 '90-'91 SEASON

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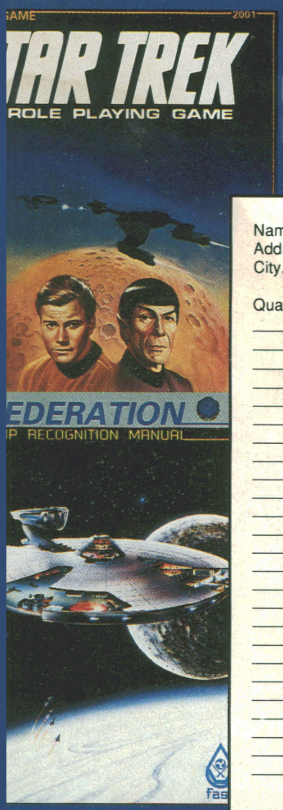

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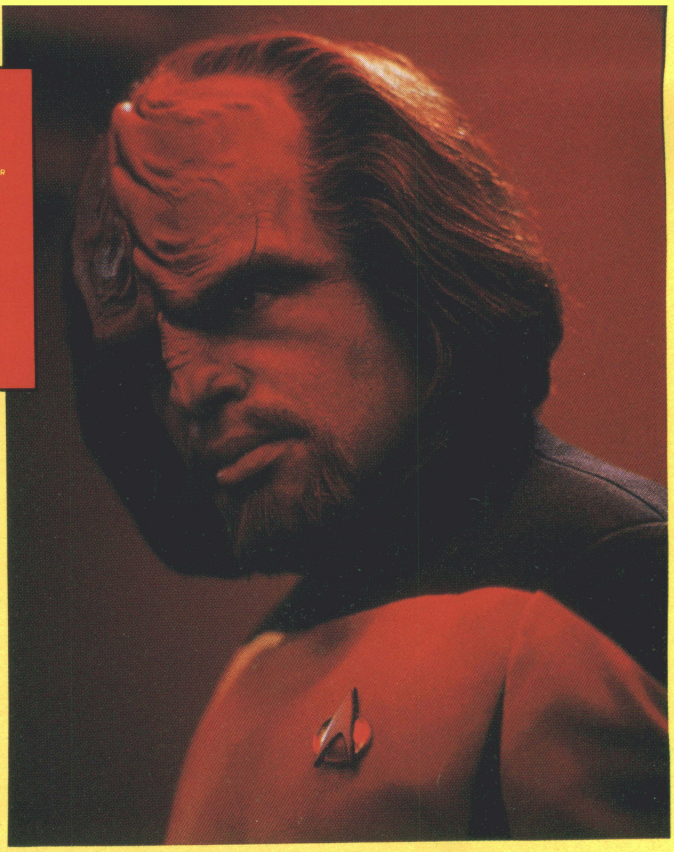

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Special Thanks to: GENE RODDENBERRY, PATRICK STEWART, JONATHAN FRAKES, LeVAR BURTON, MICHAEL DORN, GATES McFADDEN, MARINA SIRTIS, BRENT SPINER, WIL WHEATON, WHOOPI GOLDBERG, JOHN de LANCIE, COLM MEANEY, RICK STERNBACH, MICHAEL OKUDA, MAJEL BARRETT, SUSAN SACKETT, RICHARD ARNOLD, JOHN WENTWORTH, DANA FREEDMAN, LINDA MORTON, CINDY COLLINS and PAULA M. BLOCK

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"Family"

Written by RONALD D. MOORE
(Based in part on a premise by SUSANNE LAMBDIN & BRYAN STEWART)
Based on STAR TREK created by GENE RODDENBERRY
Synopsis for STARLOG by ROBERT GREENBERGER

MISSION REPORT

Recovering from the Borg attack, Jean-Luc Picard returns home to France to find what he has lost.

It has only been a short time since the Borg nearly captured the Earth. The starship *Enterprise*, the planet's savior, hangs in the orbiting McKinley Station, completing repairs to her systems while members of its crew enjoy shore leave. The Command Staff, however, never seems to take time off. Commander Will Riker and Lt. Worf review the status of weapons systems. While showing him the final schedule for shore leave, Riker comments he's looking forward to meeting Worf's parents.

The Klingon officer is startled to see his adopted parents' names on the visitors' list. He states that it is unseemly for a Klingon to receive his family while on duty. Sympathetic, Riker tries to express his understanding of what his friend might be feeling. After all, this will be the first time Worf will have seen his parents since his discommendation from the Klingon Empire. Worf replies, "I do not believe any human can truly understand my dishonor."

At much the same time, a different conversation takes place between Captain Jean-Luc Picard and Ship's Counselor Deanna Troi. She gently probes Picard's reasons for wanting to visit his home in France for the first time in 20 years. To Troi, his decision represents part of the healing process after Picard's Borg experience, but the Captain keeps his feelings to himself.

Later in the Transporter Room, with Chief Miles Edward O'Brien, Worf impatiently awaits a signal that his human parents are ready to beam aboard. The signal at last arrives. Two elderly people appear on the platform. Their faces break into smiles, and for a moment, there appears to be a smile on Worf's face.

Sergey Rozhenko, Worf's father, a big bear of a man with a full salt and pepper beard, walks off the platform and introduces himself to the Transporter Chief. His Russian accent is thick but pleasant and he begins talking shop with O'Brien, glad to be aboard a ship since serving on the *Intrepid*. His wife, Helena, gently chides him. After all, they came to see Worf, not Worf's ship.

Far below the starship, a casually clad Picard walks the long dirt road separating his family's vineyards from the small French town he calls home.

He meets his nephew, Rene, on the way.

As they arrive at the farmhouse, Marie Picard warmly greets her brother-in-law. She makes him feel welcome, despite his unease. Picard asks after his brother Robert and she points toward the fields.

Robert, older and showing the signs of a hard life spent with the earth, stoops over an ailing grapevine. He barely acknowledges Jean-Luc's arrival and brusquely informs him that dinner will be at eight. "I must try and cure this sick vine," Robert says. "I'll see you shortly."

Back aboard the *Enterprise*, Dr. Beverly Crusher confides in Troi that now that they're orbiting Earth, she has sent for some personal belongings, which she had forgotten includes a holographic message Jack Crusher made when their son Wesley was just a few weeks old. She's nervous about showing it to him, but Troi advises that the tape might give Wesley some answers to questions about his father.

"Perhaps seeing this will help him understand," Troi says.

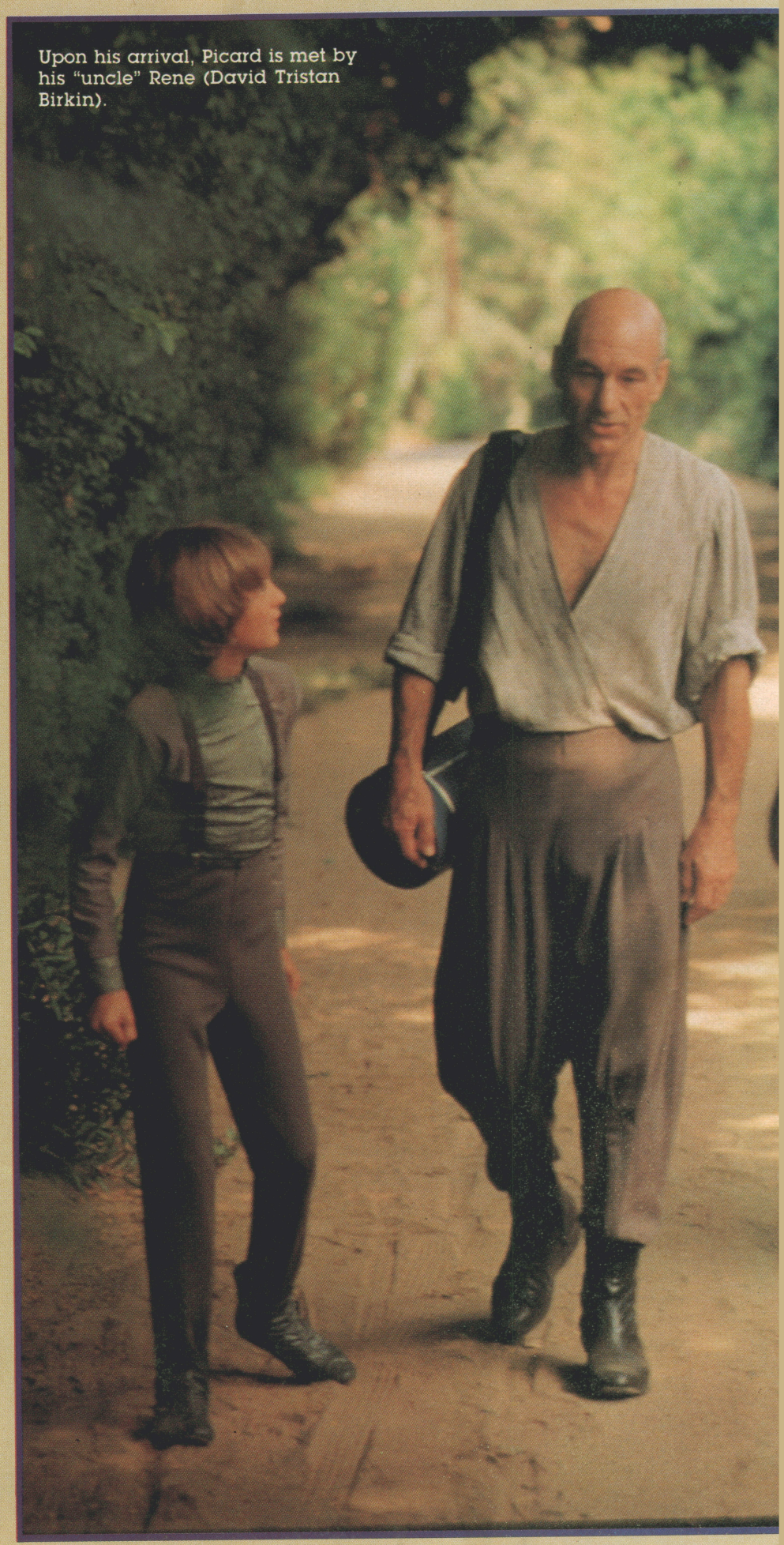
As Worf shows his parents through Engineering, Sergey cannot contain himself as he tells Chief Engineer Geordi La Forge about his son's exploits in school. No one, of any age, seemed able to bully the young Klingon. Worf stands by rigidly, embarrassed. Sensing the problem, Helena has her son take her to the arboretum, but the moment Sergey is left alone with Geordi, he gravely asks the Engineer about Worf.

The Picard dining room is simply appointed, filled with wooden, hand-carved objects including their table. All four sit around a sumptuous meal as Marie fills Picard in about his boyhood friend Louis, who is now assigned to the Atlantis Project, trying to develop a new sub-continent for exploration and colonization. This, however, only revives an old debate between the brothers about technology destroying the "old ways." Marie sighs and changes the subject by mentioning that the mayor wants to throw a parade in Jean-Luc's honor. The Captain refuses and then tries to guess the vintage of their dinner wine. Robert sneers when Jean-Luc gets the year wrong and suggests that artificial Synthehol has spoiled his taste.

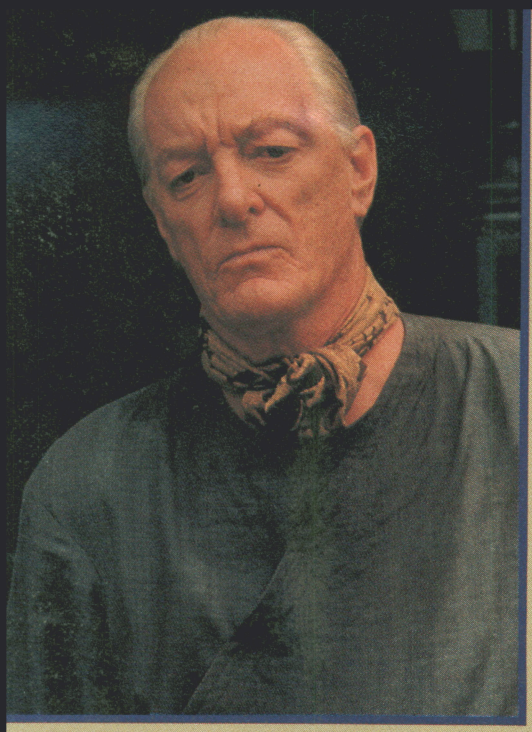
The still fierce debate begins anew, but this time, Marie puts a halt to it by joking that she and her husband have had "more than a few discussions" over a replicator for the kitchen.

"I remember the same discussions between Mother and Father."

"Father understood better than anybody else," says Robert, "the



Upon his arrival, Picard is met by his "uncle" Rene (David Tristan Birkin).



Robert Picard (Jeremy Kemp) is a traditional man, who places little value on technology.

danger of losing those values which we hold most precious."

"I don't see that you have to lose anything just by adding a convenience," Jean-Luc says.

"In my view, life is already too convenient," Robert says.

Rene then startles the group by announcing he won a ribbon for his paper on starships. Marie suggests the youth run and get it, to read to his uncle. While Rene is out of the room, Robert asks the Captain not to fill his head with such technological foolishness. "It's hard enough to protect him from all that's out there without you encouraging him."

The following day, Louis and Jean-Luc enjoy a walk out in the field as they discuss the work being done on Atlantis. To Louis' astonishment, the Captain asks some pointed questions about the matter, proving he has kept up his reading. Louis suggests Picard meet with the Board of Directors, to take over leadership of Atlantis.

And now to Picard's surprise, he finds himself actually considering the offer to stay at home. New challenges, new frontiers. Could it be time to leave Starfleet?

Worf is still feeling uncomfortable with his parents, despite the always relaxing atmosphere in Ten-Forward. To his relief, Riker asks Worf for assistance on a problem. Alone, his parents express their confusion as to how to help their son. They know he is in pain, but they don't know what to do. Then, Guinan appears.

Guinan asks why Worf never had prune juice as boy, something he almost always orders now. Helena replies that Worf never wanted Earth things, just Klingon food. She even learned to cook him Rokeg blood pie. "However," Sergey cracks, "we never quite learned how to *eat* it."

"We had to let him discover and explore his heritage for himself...let him find his own path..."

"So many parents could learn so much from the two of you," Guinan says with a reassuring smile.

Down below, Picard absently studies a computer screen filled with statistics about Atlantis. Louis arrives then, brimming with news that the Board of Governors is thrilled to hear Jean-Luc might be interested in joining them. In fact, a meeting has already been set up. Jean-Luc hesitantly agrees to the meeting.

In his quarters, Worf sits in a chair and studies his face, his hair. His thoughts are interrupted by his parents' arrival. They all sit and Worf finally admits to them he is glad they came. "We had to come," Helena says. "Our boy was in trouble," Sergey finishes.

They talk of Worf's discommendation. His adoptive parents are still not sure they fully understand it, but one thing was clear, his mother tells him, "Whatever you did, we know it was for a good reason."

Worf then tries to insist that it is *his* problem to bear. His father disagrees,

Although the Picard brothers haven't seen each other in 20 years, their differences keep this from being the warm reunion that Robert's wife Marie (Samantha Eggar) had hoped for.

During the repairs, Worf's adoptive parents, Sergey (Theodore Bikel) and Helena (Georgia Brown), beam aboard to visit with their son.

and his mother reminds him, "Whenever you are suffering, you must remember, we are with you."

"And that we're proud of you," Sergey says, "and we love you."

"You are our son."

Deep in thought, Jean-Luc Picard sits in his old home with a bottle and a glass. Robert is more than a little surprised to find him drinking.

Deliberately, viciously, Robert begins to prod Jean-Luc, asking about his Borg experience. He murmurs, "I always thought you needed a little humiliation. Or was it humility? Either would do."

Jean-Luc, feeling his anger rise, stalks out of the house to avoid a fight. Robert, though, does not relent. Outside, by the vineyards, Robert lets everything out, all his disgust with Jean-Luc's always being the hero and how he drove himself to be nothing less than perfect. Robert admits his jealousy, having been forced to be nothing more than the brother to the town valedictorian and school president. And worst of all, Jean-Luc broke all their father's rules and got away with it.

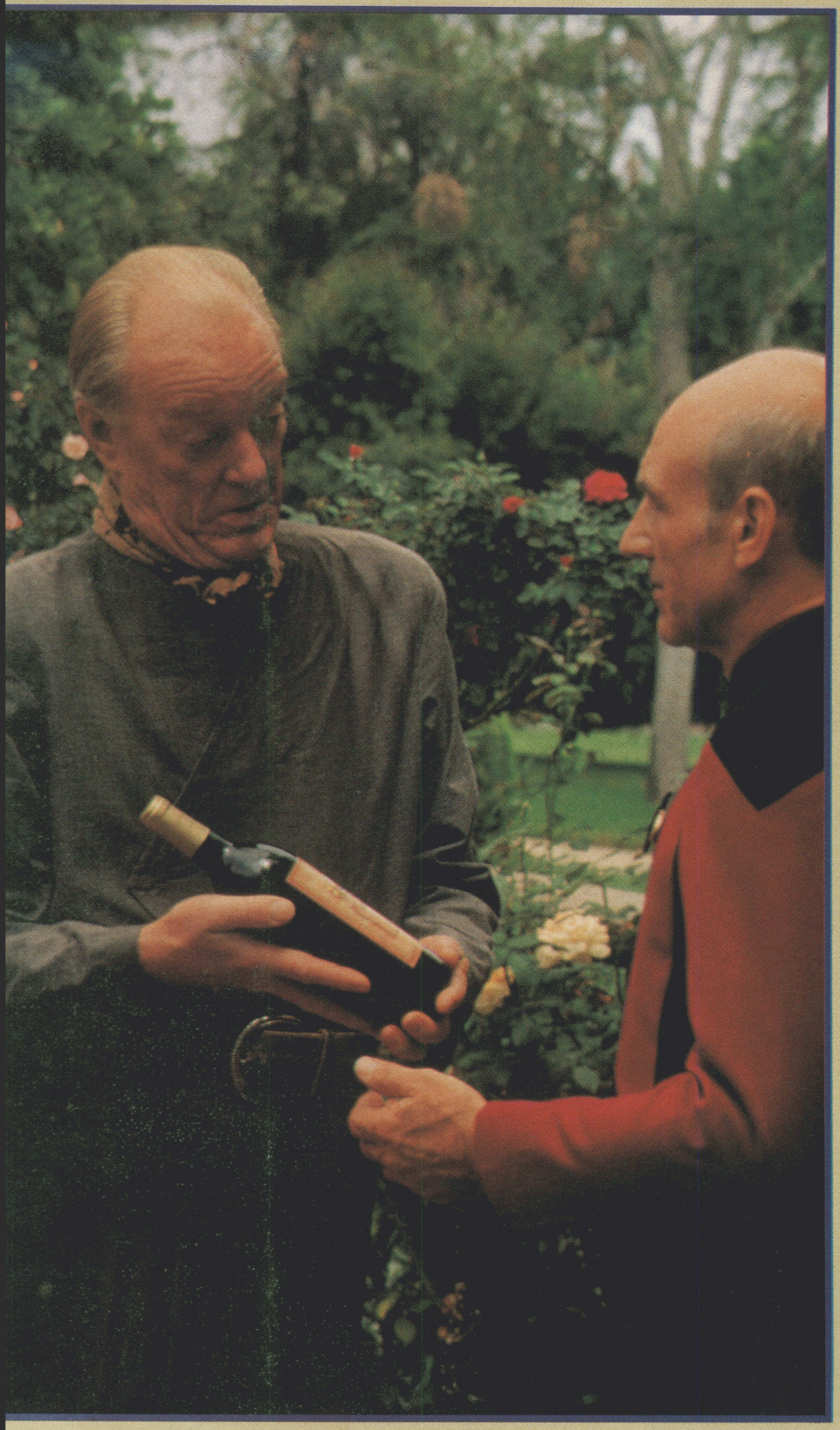
Seething now, Jean-Luc suggests that Robert should have broken a few rules on his own to see what it was like. Robert, however, keeps taunting, saying how he enjoyed bullying his younger brother. And, he snipes, Jean-Luc came home because he needs his big brother to look after him...*again*.

This is all it takes to push a slightly inebriated Jean-Luc Picard over the edge. The two men go tumbling through the vines and to the ground. They roll and grapple, splashing into a mud puddle. Both men are covered in mud. Their anger is suddenly gone, replaced with laughter. But for Jean-Luc, the laughter does not last long.

"They took everything I was," he says, sobbing. "They used me to kill and to destroy. I couldn't stop them. I should have been able to stop them. I tried...I tried so hard...I wasn't strong enough. I wasn't good enough. I should have been able to stop them."

Gently, his brother adds, "So, my brother is a human being after all." Then seriously, Robert points out that this isn't something that will go away soon and it will mean living with it, no matter where he goes—below with Atlantis or above on the *Enterprise*. Jean-Luc recognizes the truth in the words and smiles. They stand and begin the long walk back inside.

Once inside, the men sit, relax, and enjoy a few more bottles of the family



A reconciliation is reached through a bottle of wine after Jean-Luc confides in his brother the guilt he feels over being a puppet of the Borg.

specialty. Their reverie is broken by Marie's entrance. She is shocked to see the filth in her house and to discover the men had been fighting, which the pair quickly deny. However, she is pleased to see that the two of them have mended their differences. She can tell as well that there is a renewed sense of vigor in Picard.

Wesley Crusher enters the Holodeck, ready to view the tape his father left behind 18 years earlier. Standing in the center of the otherwise empty room is a man in an older-style Starfleet uniform. And to Wesley's surprise, this is not some great, venerable officer but instead, a young, handsome man.

"I wanted you to know who I am today," Jack Crusher says. "You see, this Jack Crusher won't exist by the time you're all grown up. I'll be older, more experienced and hopefully, a little wiser."

As the hologram tape continues, Jack bears his soul to his son. He apologizes for mistakes to be made and for being out in space for so long. Perhaps, he suggests, Wesley might be interested enough in trying on a Starfleet uniform.

Crusher says he sees so many faces in young Wesley's features and adds, "I can see me in you, too. And I can *feel* that you're my son. I don't know how to describe it...but there's this connection, this bond...I'll always be a part of you, Wesley."

Jack Crusher smiles and reminds his son that his father loves him. The image freezes and then fades.

Choking back a sob, Wesley quietly whispers, "Goodbye, Dad."

Standing outside his brother's house, Jean-Luc is ready to depart. Rene shakes Picard's hand and the Captain, once more in uniform, says goodbye. Rene reports he's going to have a starship of his own, someday. Jean-Luc replies that there is plenty of time to decide.

Robert hands a bottle of wine to his brother. "Do not drink it all at once," he suggests. "And try not to drink it alone." They kiss cheeks and then embrace in a long overdue hug. Then, Picard begins his walk back to town and to his ship.

Escorting his parents to the Transporter Room, Worf is asked if there's anything he could be sent from home. At first, he proudly says no, but then, he pauses. "Perhaps some of your Rokeg blood pie."

As they walk into the room, Picard is walking out. Proudly, Worf introduces his parents. Picard breaks into a broad smile and shakes hands. As Sergey begins to ask for a full tour of the ship, Helena beckons him to the platform.

And on Earth, it is night over France. Marie and Robert stand by the window and watch their son Rene sit under a sturdy tree. "He's still out there...dreaming about starships and adventures. It's getting late."

To her surprise, Robert quietly says, "Yes...but let him dream."

Marie and Robert kiss tenderly. Under the evening sky, Rene sits still and watches the twinkling stars. ●

"Brothers"

Written by RICK BERMAN
Based on STAR TREK Created by GENE RODDENBERRY
Synopsis for STARLOG by PATRICK DANIEL O'NEILL

MISSION REPORT

The reports of his death were greatly exaggerated. Dr. Noonian Soong (Brent Spiner) has called on his creation, Data, one last time.

Lore (Brent Spiner) has also gotten better, and to Soong's surprise, answers the call as well.

As the *Enterprise* speeds toward Starbase 416 in order to get treatment for a dangerously ill boy, Data escorts Jake Potts, the boy's brother, to Sick Bay. Jake is responsible for his brother's sickness, the result of a practical joke gone wrong.

Before they can reach the Sick Bay, Data begins twitching and sends the turbolift to the Bridge. The android goes to his Ops station and begins to input a set of instructions. The ship changes course and increases speed to Warp 9.1. Questioned about his actions, Data does not acknowledge; instead, he activates a button that shuts down life support on the Bridge.

As the still-breathing members of the Bridge crew depart, Captain Jean-Luc Picard orders control transferred to Engineering. Data remains at his station, still working, apparently oblivious to all around him.

Arriving in Engineering, Picard, Commander Will Riker and the others discover that all control has been isolated in the Bridge and force fields have been erected to prevent access to that area. As Picard attempts to contact the wayward android, Data disconnects communications and, using Picard's voice, isolates *all* command functions to the Bridge. Data controls the *Enterprise*!

Fortunately, Data has forgotten the transporter. Chief O'Brien manages to disable the site-to-site transporter function, preventing Data from leaving the ship without leaving the Bridge.

But the ship is now on its way to an unknown destination, and a sick little boy is heading away from his one chance at survival. And that boy, Willie Potts, won't talk to his distraught brother.

Dr. Crusher attempts to discuss the nature of practical jokes with Willie, who notes, "It's never funny to the one getting fooled."

"But, I'm sure your brother didn't intend for it to get this out of hand."

At that moment, Jake enters with Counselor Troi. Willie immediately turns away.

"There. You see?" Jake points out. "How can I tell him if he's not going to listen to me?"

The *Enterprise* comes out of warp a short time later, orbiting an Earth-

like planet. Data puts a security lock on all command functions, effectively preventing pursuit once he is off the ship.

But how to get off the ship? Since site-to-site transport is blocked, and if he leaves the Bridge, he'll be captured, Data sets up a "cascade force field sequence," so that at all times in his trip from the Bridge to Transporter Room One, he is surrounded by a force field. Despite the best efforts of Lt. Worf and his Security Teams, Data reaches the transporter pad and beams down to the planet surface.

Once there, he enters a darkened, cluttered structure and is greeted by a familiar voice and a familiar face. Looking much like an older Data, Dr. Noonian Soong smiles and says, "You're right on time."

Soong begins working on Data, making a set of adjustments to his circuits and wakes the android from his electronic fugue state. Once "awake," Data is understandably confused. Soong is supposed to be dead. But this is definitely Data's creator, who says he had an emergency escape prepared from the planet that was destroyed by the Crystalline Entity, in concert with Data's "brother," Lore.

Back on the ship, Picard and the others have finally gotten to the Bridge. Willie Potts is getting worse and Dr. Crusher continues trying to initiate a reconciliation between the brothers. "Why is everyone so worried about him?" Willie demands. "I'm the one who's sick. I'm the one who's gonna die."

"Nobody's going to die, Willie," Crusher protests. "Do you hear me? Nobody!"

But being on the Bridge is no help, apparently, because Data's security locks remain in place. Sensors tell the *Enterprise* crew that there is one human on the planet, but nothing else. And they still can't beam down.

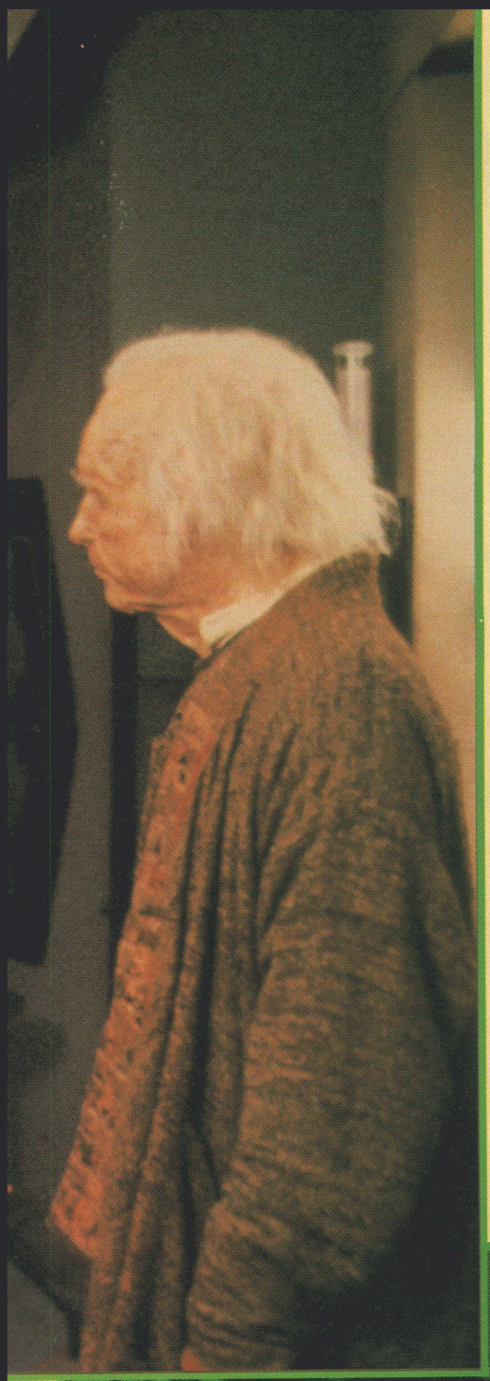
Soong, meanwhile, is exploring Data's mind and thoughts. "Why Starfleet?" he asks the android.

"It was Starfleet officers who rescued me," Data answers.

"So, you decided to emulate your emancipators." Soong is clearly disappointed. He had hoped his "son" would be a scientist.

Data also has questions. "Why did you create me?"

"Why does a painter paint? Why does a boxer box? You know what Michelangelo used to say? That the



Soong's family reunion has jeopardized one life aboard the ship.

sculptures he made were already there before he started, hidden in the marble. All he needed to do was remove the unneeded bits. It wasn't quite that easy with you. But the need to do it—my need to do it—was no different than Michelangelo's need."

Then, Soong poses a strange question. "Why are humans so fascinated by old things? To a human, that old house, that ancient wall, are a shrine, something to be cherished."

"Perhaps, for humans, old things represent a tie to the past," Data replies. "Humans are mortal. They seem to need a sense of continuity."

"And this continuity, does it only run one way, backwards into the past?" Soong goes on.

"I suppose it is a factor in the human desire to procreate."

And that, Soong concludes, explains Data's "birth."

Their catechism is interrupted by a new arrival—Lore, brought by the same homing signal that lured Data.

Data is shocked. Lore, too, is supposed to be dead—or at least deactivated. But, the wayward android reveals, after drifting in space for nearly two years, he was picked up by a Pakled trade ship.

Now, with his "family" around him, Soong explains the reason for this reunion. "I'm dying," he tells his creations.

On the *Enterprise*, they seem no closer to escaping Data's trap—and Willie Potts has, according to Dr. Crusher, no more than 36 hours to live. Desperation leads to desperate measures: If the transporter must be able to return Data to the ship, then Chief Engineer Geordi La Forge and O'Brien can "trick" the computer to read any life form as Data.

In Soong's home, the scientist explains why he deactivated Lore and built Data. Lore was acting irrationally, his ability to experience emotion became twisted and led to dangerous acts. The only difference between the two androids is that ability. Data is not "less perfect" than Lore, as his brother had told him in their first meeting. "It was a lie," he realizes. "Another lie."

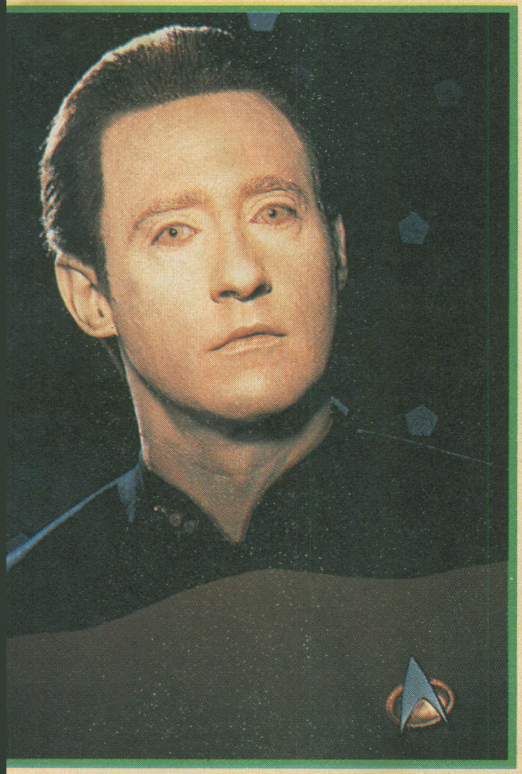
But now, Soong is prepared to correct that difference. He has a chip to insert in Data that will give him "basic emotions, feelings." There is no identical chip to correct Lore's faults, he admits. He had no idea that Lore still existed. He retires to his bed, to rest for the procedure.

Later, Soong inserts the chip in the android wearing the Starfleet uniform, but when his son begins to insult him, Soong realizes his error. This is not Data, but Lore. "This won't work," he insists. "Those circuits, they weren't designed for you."

"Nice try," Lore answers, grabbing the feeble old man and flinging him across the room. He then acti-

What has separated Data from Lore is the ability to experience emotion, and now Soong plans to correct this.

Lore treacherously switches places with Data, so that *he* can receive the improvements, then leaves his creator to die.



vates a transporter hidden in his thumb and disappears.

Moments later, Riker, Worf and Geordi enter the house and find the dying Soong.

Worf discovers a deactivated Data, as well, dressed in Lore's Pakled clothes. Quickly, Riker resets Data's hidden on/off switch. Recovering immediately, Data details the events on the planet.

"Mr. Data, there's a very sick boy on the *Enterprise* who's not getting any better. And we're dead in the water until you get us out of here," Riker argues.

Soong tells Data how to access his memories of his actions during the homing signal's interference. "I was unaware of having caused any inconvenience, sir," the android says.

Can Data forgive his brother for what he has done? What will happen when he again meets Lore?

Although he could be brought back to the *Enterprise*'s Sick Bay for treatment, Soong insists on dying where he is, and Data requests permission to say farewell privately. "Everybody dies, Data," the scientist says once the others are gone. "Well, almost everybody."

"Do you believe that we are...in some ways, alike?" Data asks.

"In many ways, I'd like to believe."

"Then, it is all right for you to die...because I will remain alive," Data continues. "You know that I cannot grieve for you, sir."

"You will, in your own way," Soong responds. "Goodbye, Data."

"Goodbye....Father."

Later, as the *Enterprise* leaves Starbase 416 after Willie Potts' treatment, Data watches the boys playing together.

"The boys appear to have reconciled their differences," he remarks.

"They're brothers, Data," Beverly Crusher notes. "Brothers forgive." ●

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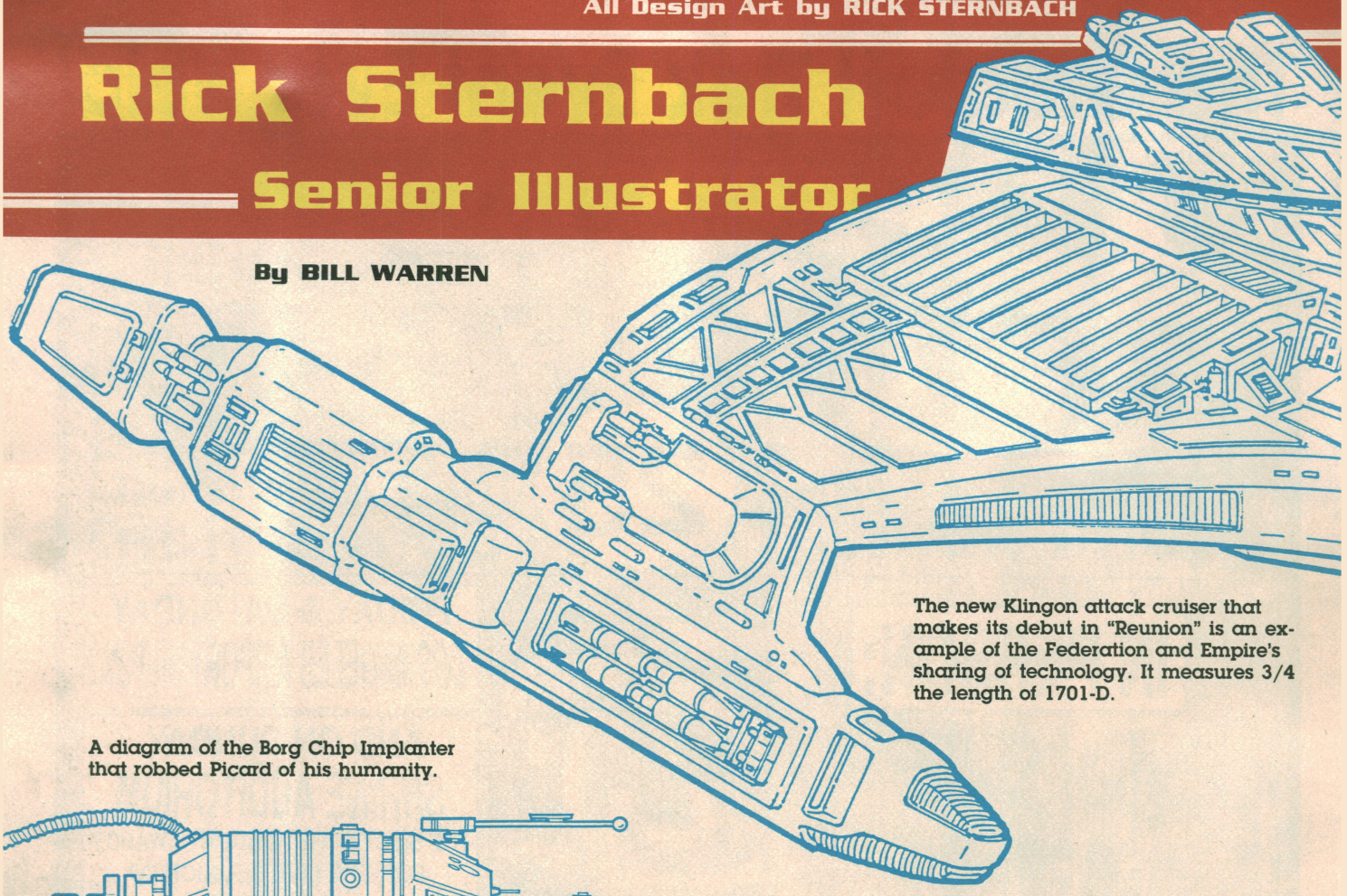
All Design Art by RICK STERNBACH

Rick Sternbach

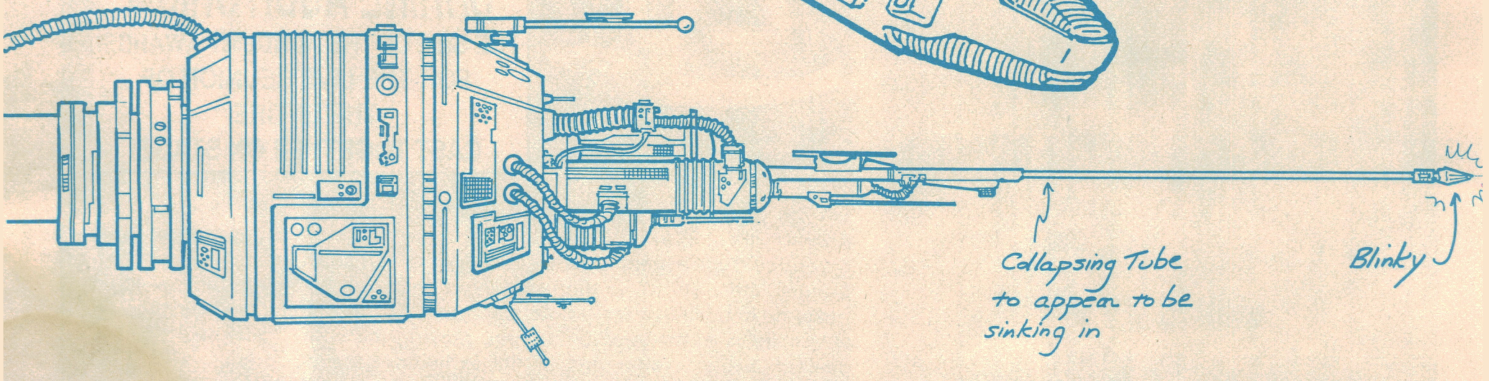
Senior Illustrator

By BILL WARREN



The new Klingon attack cruiser that makes its debut in "Reunion" is an example of the Federation and Empire's sharing of technology. It measures 3/4 the length of 1701-D.

A diagram of the Borg Chip Implanter that robbed Picard of his humanity.



Aside from Gene Roddenberry, and one or two other people involved in the very early parts of the show," says Rick Sternbach, "Mike Okuda and I have been on *STAR TREK: THE NEXT GENERATION* longer than *anyone* has. We have been here since the keel of the *Enterprise* was laid."

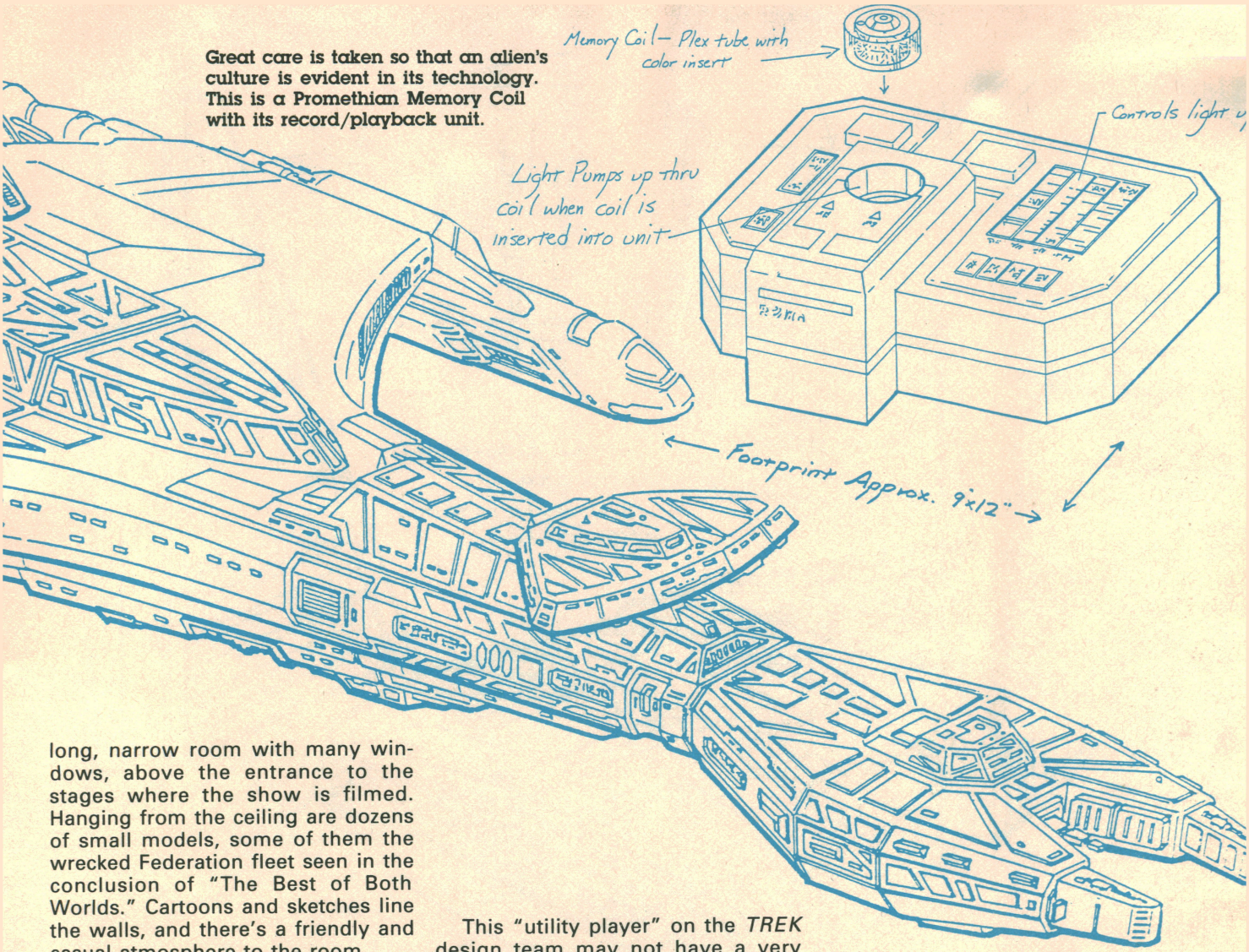
Sternbach's title on the show is "Senior Illustrator/Technical Consultant." In his Technical Consultant capacity, with Okuda, Sternbach has written *The STAR TREK: THE NEXT GENERATION Technical Manual*, due in bookstores this summer.

So far, however, it's his work as Senior Illustrator that has made Sternbach known to *STAR TREK* fans everywhere. His job is arduous, he says. All day long, "I play computer games, I listen to CDs," he jokes. But actually, "I like to think of myself as a sort of—what's the term in baseball, a utility player? Someone who can do a little bit of everything. I will come up with sketches of things mentioned in the scripts. If the director needs storyboards, I will do storyboards, though I'm not a great storyboard artist, but I can get by in a pinch.

"I'm very much involved in hardware design, spacecraft, hand props, anything that has to be invented for the 24th Century. Much of that comes through my desk. The major props that I did before we started the show—the tricorder, the hypo spray, the communicator—these were not exactly my specific designs, because we all talked about the concepts and narrowed in." But Sternbach's sketches were the primary basis for these and other impressive visual elements of *STAR TREK: THE NEXT GENERATION*.

He combines both his jobs in designing the future. Together with the production designers who've worked on the show, Sternbach has helped devise the design elements of the various cultures seen in the series. "Starfleet design looks one way," he points out, "Klingon design looks another way, Romulan looks sort of another, Ferengi looks still another way. There is a *definite* Starfleet style," he claims, as his hands sketch shapes in the air. "Straight, curve, straight, curve. It's a particular way of putting shapes together, shapes and colors. Colors are very important. For Starfleet, they're fairly muted, beiges, greys, lighter colors, pastels. Klingon design is very harsh angles, and the colors are lots of olive drabs, rusty reds, very hard. For Ferengi, greens and yellows and maybe a little purple in there every so often; the angles aren't as harsh as with the Klingon culture. It's just the way all these things fit together."

Sternbach relaxes as he talks, leaning back in his chair in the *STAR TREK* production design office. It's a



Great care is taken so that an alien's culture is evident in its technology. This is a Promethian Memory Coil with its record/playback unit.

long, narrow room with many windows, above the entrance to the stages where the show is filmed. Hanging from the ceiling are dozens of small models, some of them the wrecked Federation fleet seen in the conclusion of "The Best of Both Worlds." Cartoons and sketches line the walls, and there's a friendly and casual atmosphere to the room.

Sternbach himself is a casual sort of guy, warm and pleasant to his visitor, unpretentious and outgoing. He likes the job he has on *Star Trek*, and he seems comfortable with his life.

"*STAR TREK: THE NEXT GENERATION* is a very different kind of animal when it comes to illustrating jobs," Sternbach explains. "I haven't done on this show what I've done on other projects around town. The show is fortunate, and Mike and I are very fortunate, in our being here. We achieved a critical mass in terms of artists with a hi-tech design sense who understand general science, who can also make up bogus science for the 24th Century, and make it sound right. This is not a detective show or a sitcom, this is a very specialized series that requires *some* knowledge of science. You can't fool the audience out there any more, you can't say, 'Power up the Zoltron,' they won't go for that.

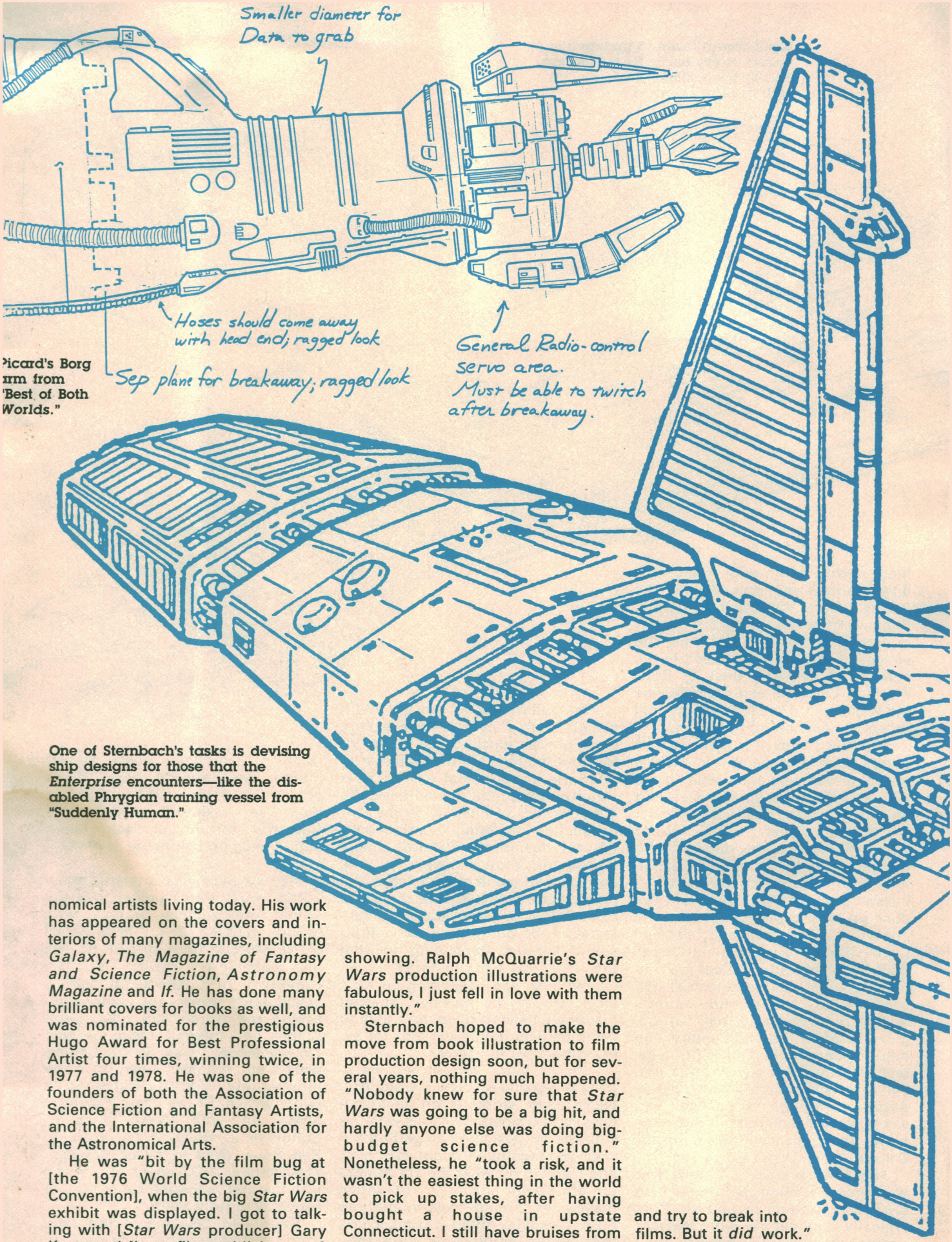
"It's like advertising. People who work in advertising had better have a good grounding in English. They typically hire people with Masters' degrees, because you have to know how to do it right before you can do it 'wrong.'"

This "utility player" on the *TREK* design team may not have a very clear, precise function, but he fits in. His contributions are many, but scattered. He explains that when a new script turns up, the overall design is "the territory of Richard James, our production designer, working with the set designers. Richard understands the show's design criteria, and has had some experience in doing science fiction before; he came from *Battlestar Galactica*. He understands Federation style, he understands Klingon. Depending on what the script calls for in terms of an overall look, and depending on what stock [set] pieces we have, or what pieces we have to build, he's able to come up with a different look for every culture we run across.

"We're busy enough up here: Mike is working on displays, signage, we're both working on technical fixes for the script, Richard's working with the set designers on getting the walls put together. I might walk over and listen in on what the set designers are doing, and say, 'You know, maybe we should have something on the wall.' I might design a box that works within the style they started with. Some sets start out in life being quite large and then, because of production costs, adjustments, we have to pare things down, give them a slightly different look. We make little adjustments from the start of our design work until it ends up before the cameras."

Rick Sternbach's talents as an artist were applied to space and science fiction long before *STAR TREK: THE NEXT GENERATION*. Born in 1951, he was an admitted "rebel" at the University of Connecticut, "doing space stuff when my profs were asking me to do still lifes, landscapes and things." Later, he was "in Galveston, Texas, photographing whales and dolphins. I had left a few illustrations with G. Harry Stine [who writes SF as "Lee Correy"] when he was living back in Connecticut. He sent my work to Ben Bova, then-editor of *Analog*. The October 1973 cover of *Analog* was the first magazine cover I did. It snowballed from there."

Sternbach, like his partner and friend Mike Okuda, is truly modest. He won't tell you this, but he's regarded as one of the finest astro-



Picard's Borg arm from "Best of Both Worlds."

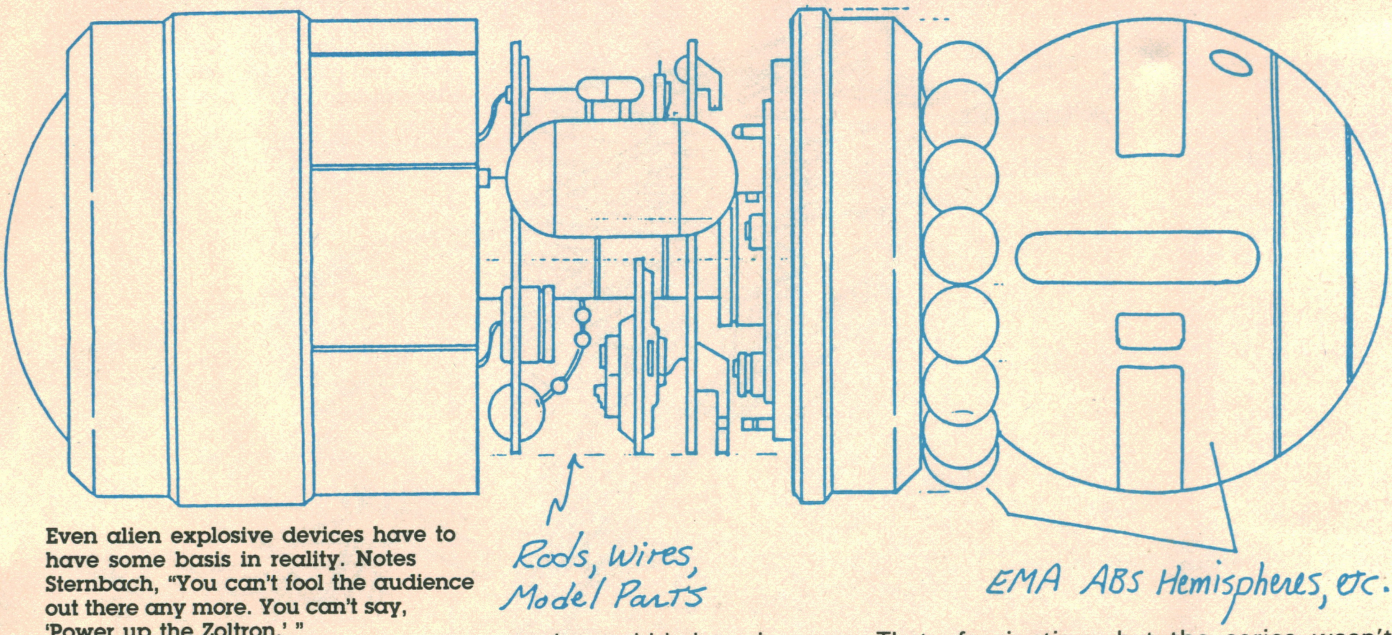
One of Sternbach's tasks is devising ship designs for those that the *Enterprise* encounters—like the disabled Phrygian training vessel from "Suddenly Human."

nomical artists living today. His work has appeared on the covers and interiors of many magazines, including *Galaxy*, *The Magazine of Fantasy and Science Fiction*, *Astronomy Magazine* and *If*. He has done many brilliant covers for books as well, and was nominated for the prestigious Hugo Award for Best Professional Artist four times, winning twice, in 1977 and 1978. He was one of the founders of both the Association of Science Fiction and Fantasy Artists, and the International Association for the Astronomical Arts.

He was "bit by the film bug at [the 1976 World Science Fiction Convention], when the big *Star Wars* exhibit was displayed. I got to talking with [*Star Wars* producer] Gary Kurtz and [Lucasfilm publicity exec] Charles Lippincott, and was fascinated by the stuff that they were showing. Ralph McQuarrie's *Star Wars* production illustrations were fabulous, I just fell in love with them instantly."

Sternbach hoped to make the move from book illustration to film production design soon, but for several years, nothing much happened. "Nobody knew for sure that *Star Wars* was going to be a big hit, and hardly anyone else was doing big-budget science fiction." Nonetheless, he "took a risk, and it wasn't the easiest thing in the world to pick up stakes, after having bought a house in upstate Connecticut. I still have bruises from where I kicked myself for having done a really stupid thing like sell the house, and pick up and move, and try to break into films. But it *did* work."

His first movie credit was on *The Black Hole*, but don't blame Sternbach for how that film turned



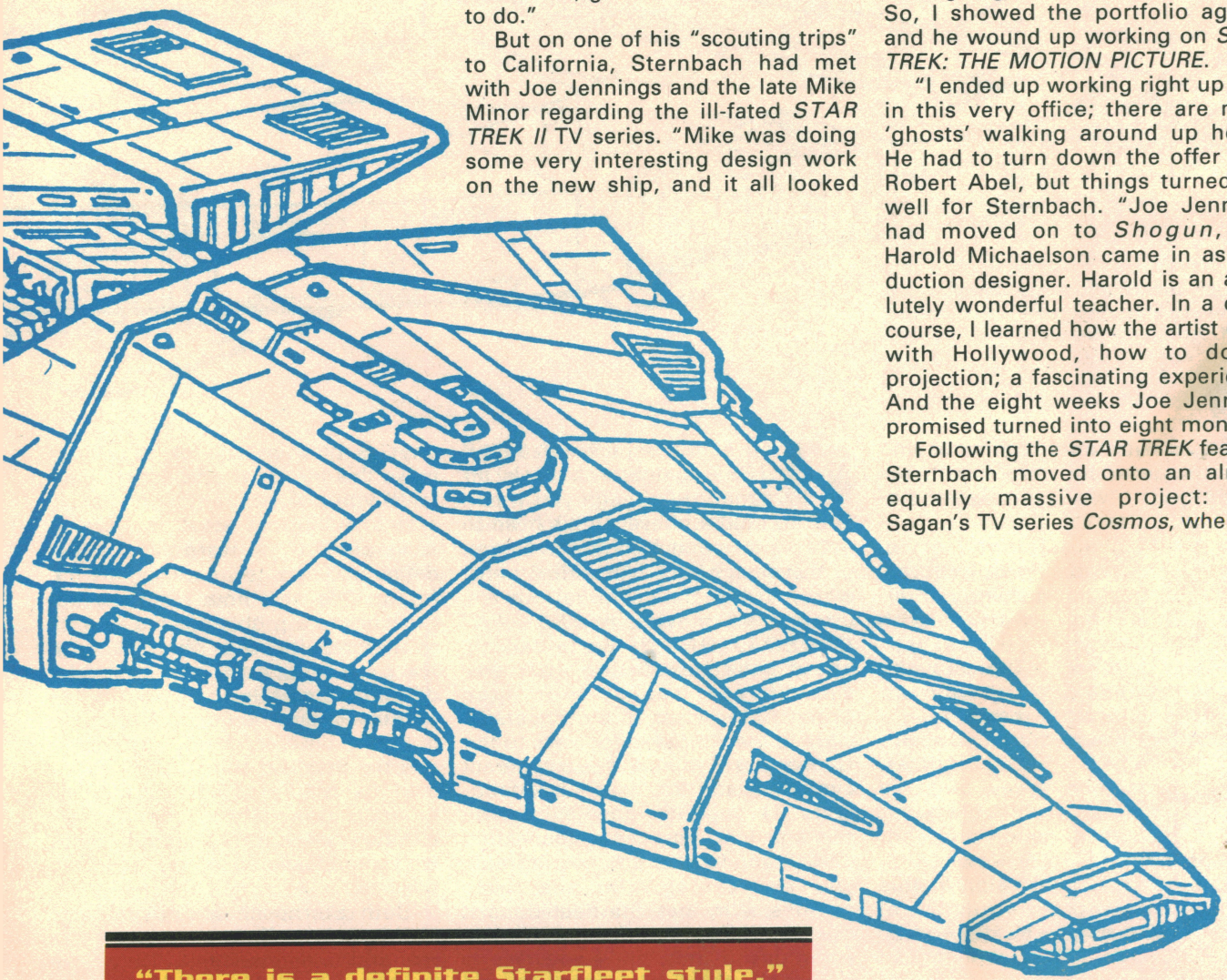
Even alien explosive devices have to have some basis in reality. Notes Sternbach, "You can't fool the audience out there any more. You can't say, 'Power up the Zoltron.' "

out. "I brought in some films of weightlessness from NASA Skylab stuff. We sat in one of the studio theaters and watched this footage, so we could get some sense of how people would behave in zero-*g*. That afternoon, John Mansbridge, the art director, came through and said, 'We're going to have to go back and work on the script. Sorry guys, we're shutting down.' Huh? What? My wife was still in Connecticut tending the house. Oh, great. I didn't know what to do."

But on one of his "scouting trips" to California, Sternbach had met with Joe Jennings and the late Mike Minor regarding the ill-fated *STAR TREK II* TV series. "Mike was doing some very interesting design work on the new ship, and it all looked fascinating—but the series wasn't going anywhere." Sternbach met with Robert Abel, and was curious to note several sketches and even study models of what would become V'Ger. "I got a call from Joe Jennings a couple of days later. They were going to announce the feature. So, I showed the portfolio again," and he wound up working on *STAR TREK: THE MOTION PICTURE*.

"I ended up working right up here in this very office; there are many 'ghosts' walking around up here." He had to turn down the offer from Robert Abel, but things turned out well for Sternbach. "Joe Jennings had moved on to *Shogun*, and Harold Michaelson came in as production designer. Harold is an absolutely wonderful teacher. In a crash course, I learned how the artist deals with Hollywood, how to do 3D projection; a fascinating experience. And the eight weeks Joe Jennings promised turned into eight months."

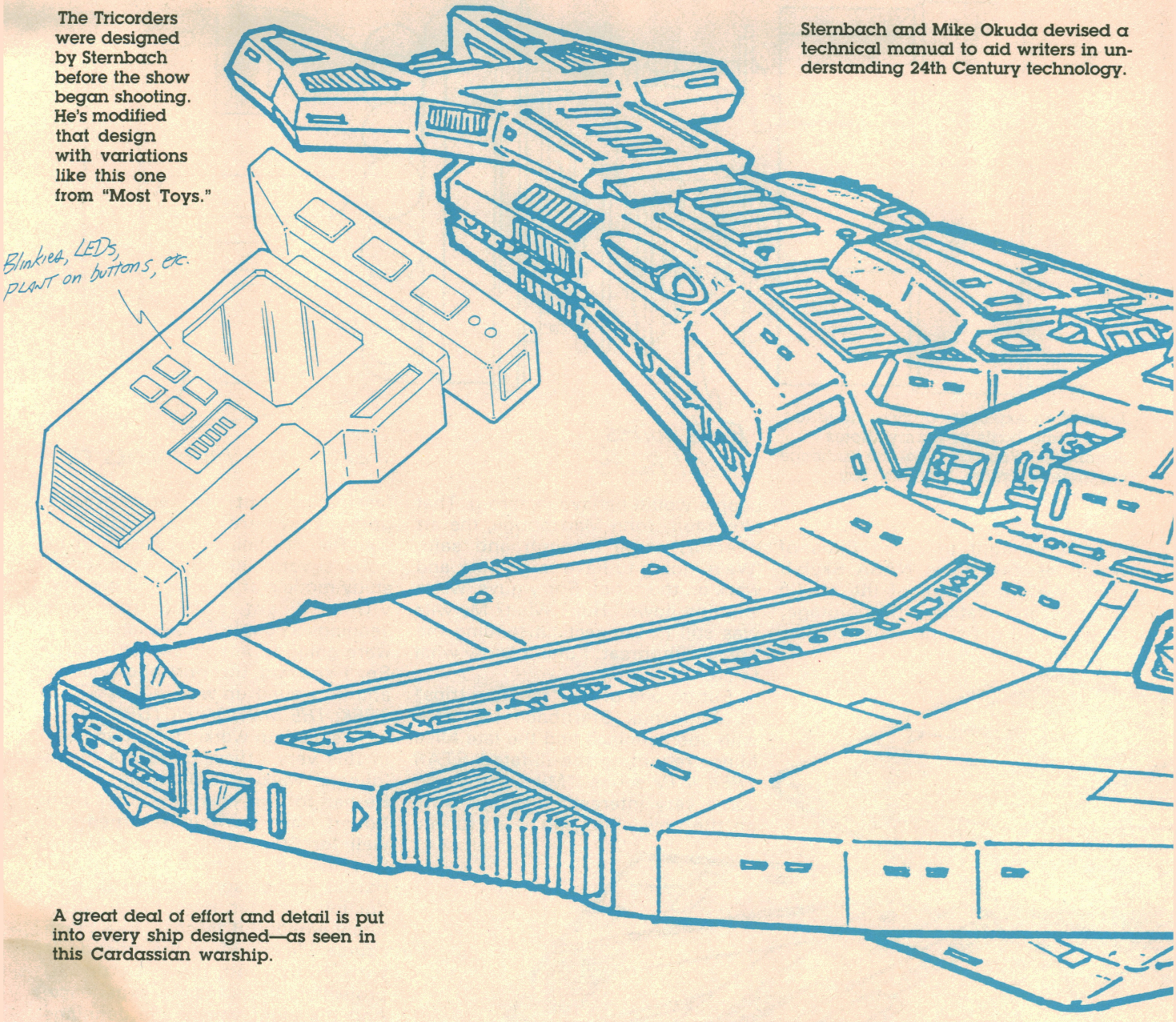
Following the *STAR TREK* feature, Sternbach moved onto an almost equally massive project: Carl Sagan's TV series *Cosmos*, where he



"There is a definite Starfleet style."

The Tricorders were designed by Sternbach before the show began shooting. He's modified that design with variations like this one from "Most Toys."

Sternbach and Mike Okuda devised a technical manual to aid writers in understanding 24th Century technology.



A great deal of effort and detail is put into every ship designed—as seen in this Cardassian warship.

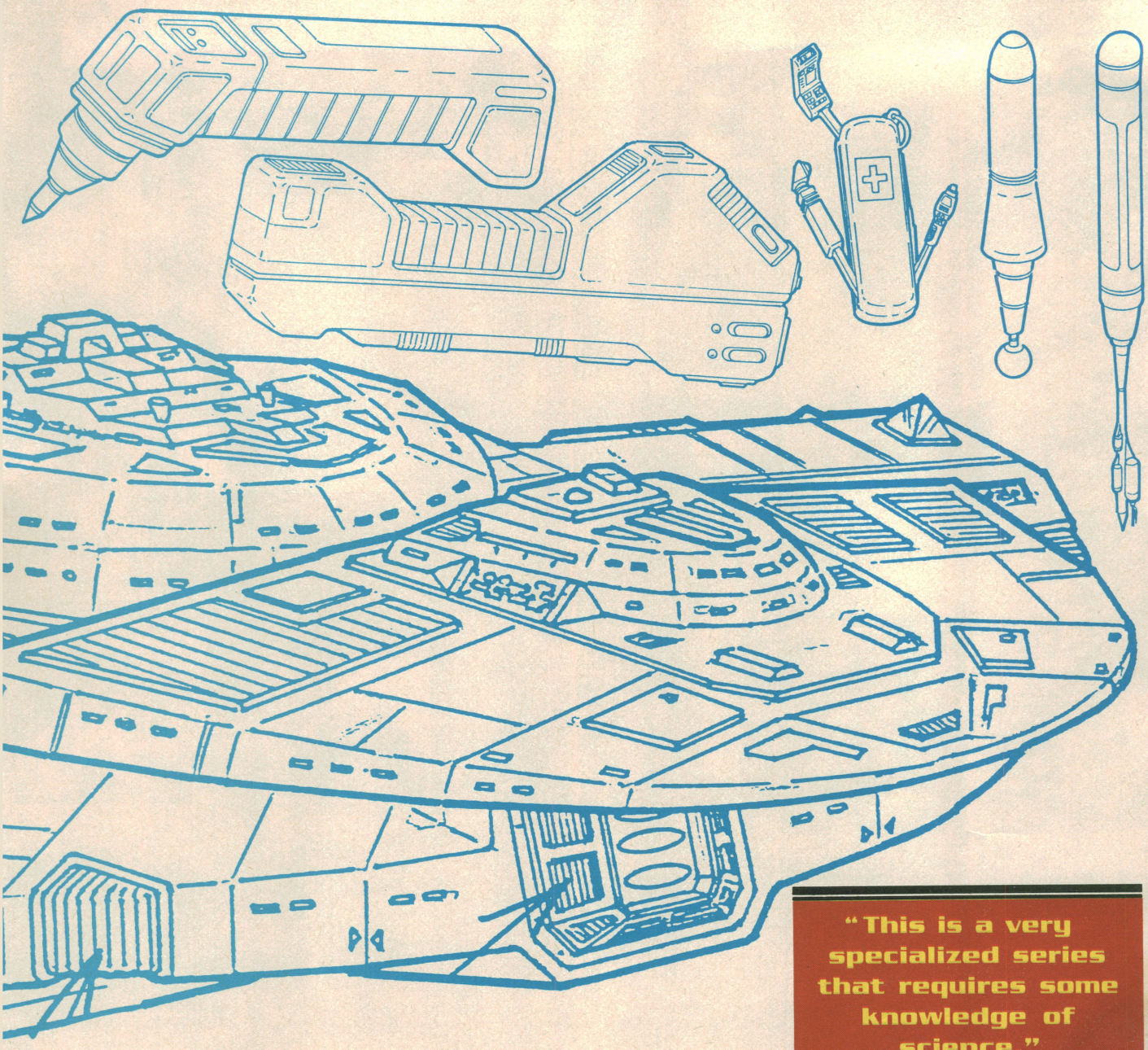
served as assistant art director and effects supervisor. "As I like to tell it," he grins, "we spent two-and-a-half years creating the entire universe. Working with Adrian Malone, the executive producer on *Cosmos*, and Carl Sagan, and talking with all of the scientists involved with Voyager" was a very special experience for Sternbach. Typically, he doesn't mention that he won an Emmy for his work on the series.

Sternbach had nothing to do with the other *STAR TREK* features, working instead on "a few other TV shows, a couple of feature films, not space or science fiction-oriented, such as *Enola Gay*, *Halloween II*, some others. An illustrator in this town gets to work on a number of projects." But finally, he did end up back with *STAR TREK*, working on the new series from the very beginning.

One of the aspects of *STAR TREK* that Sternbach is an expert on, though you would have to hold a phaser to his head to get him to admit it, is the evolution of the design of *STAR TREK* hardware, from the original series, through the movies, to *THE NEXT GENERATION*. "If we're talking about the evolution of the *Enterprise*, going from the *Constitution* class to the *Excelsior* class to the *Ambassador* class to the *Galaxy* class, you can see a coherent evolution, and that was *very* deliberate. Throughout these ships, you see a saucer, you see a connecting dorsal, you see an engineering hull, you see pylons, you see warp engines. Why has Starfleet done it this way? If we scratch our heads and think a little bit"—and this is one of the things Sternbach is paid for—"maybe it's because the warp physics of this type of spacecraft make this the most efficient shape.

"If you look at the Klingon spacecraft's evolution, what few we've seen, perhaps the warp physics that define a Klingon ship are slightly different. We see how different approaches to a problem come up with similar results. The Klingons have warp drive and, presumably, dilithium crystals, and so do the Romulans, but the Romulan Warbird is totally different from the Klingon and the Starfleet ships. We've imagined that the Borgs work on a totally different principle; we don't know exactly what powers their cubes, but we've made some pretty educated guesses."

Both Sternbach and Okuda talk like that about Treknology, as if it is real and understandable. They have to approach all this as if it were real in order to keep everything consis-



"This is a very specialized series that requires some knowledge of science."

tent. And they enjoy their roles as Technical Consultants.

For example, the fourth season features a new Klingon ship, designed by Sternbach. "The new attack cruiser's color will be halfway between the dark Bird-of-Prey and the *Galaxy* class *Enterprise*. Since the Klingons and the Federation have grown a little bit closer, perhaps there's a slight sharing of technology. We've mentioned that the *Enterprise* is that color because of certain hull fittings, and other technical aspects. There are two very specific colors of blue and green; I don't recall the Federal standard numbers, but they are regular U.S. government colors, picked very, very early on in the show. The Bird-of-Prey was a fairly dark green. We're going to bring that color up on the new attack cruiser a little bit, to show that it's not the same exact ship as the Bird-of-Prey."

In terms of size, notes Sternbach, the new Klingon ship is 3/4 the length of the current *Enterprise*. "We scaled the miniature to be in scale with the new four-foot *Enterprise*, so it's about three feet long."

Sternbach seems remarkably contented with his job, considering the hectic nature of episodic television. "Every seventh or eighth day, we're into a new show, so there's no time to do beautiful color renderings of anything. I like the fact that I can do a sketch and let people run in a certain direction. I don't try to do finished illustrations, and compete with the rest of them and make them have to follow that. This really is a collaborative effort, so I'm not offended at all if someone changes something and makes it even better.

"We're incredibly lucky, or perhaps skillful, to have lasted this long. The fact that we've been given a chance to stay on the air, to have the characters and technology evolve, to have this entire mass, this entire show to grow, I think we're very fortunate, and the results speak for themselves on the screen. The bottom line is that I'm proud of the fact that I am one part of this production, contributing to something that will have an effect on viewers now, that will have an effect on viewers later. We don't know how far it will go.

"I have a five-year-old who's in love with the show. When one becomes a parent, one begins to think about the future. I think about his future. Will he be a part of some evolution that leads up to a *STAR TREK* scenario?" It's clear from his pride that Rick Sternbach hopes he's doing a small part to bring about the future he loves. ●

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Story by RALPH PHILLIPS
Based on STAR TREK Created by GENE RODDENBERRY
Synopsis for STARLOG by JOHN SAYERS

MISSION REPORT

In deep space, the *Enterprise* picks up the distress signal of a Talarian observation craft. Another Talarian craft is hours away and life signs are fading. Despite the Talarians' habit of trapping enemies by rigging such craft to self-destruct after issuing a similar distress signal, Captain Jean-Luc Picard follows an instinct and dispatches First Officer Riker, Lt. Worf, Dr. Beverly Crusher and a Medical Emergency Away Team.

The team finds five young Talarian warriors—teenagers—all suffering the effects of radiation exposure. The victims are outfitted for war—body armor and thick gloves—but offer no resistance to the medical team. The crew prepares to transport the Talarians to Sick Bay when they discover that one of the youngsters lacks the physical traits that distinguish that race from humans. In fact, this young Talarian is, indeed, a human.

Later, Dr. Crusher examines the misfit amongst the aliens. The other Talarians have called him "Jono," and he has escaped the accident with only minor injuries. With a steely resolve and military discipline, he coldly ignores the Doctor's examination and her attempts to draw him out.

Suddenly, Jono breaks forth in a loud, continuous wail, which the other, authentic Talarians also take up. Captain Picard arrives amidst this unison howling. Failing polite entreaty, Picard marches up to Jono and barks, "Stop that immediately!" The voice of authority breaks through Jono's shriek and the others quit as well.

Yet Jono remains resolutely silent until he realizes that Picard is Captain of the *Enterprise*. "I am Jono," he blurts. "Take me home, to my captain. Take me home to Endar."

But Dr. Crusher isn't too keen on that idea. She privately informs Picard of previous injuries to the boy: fractured ribs, a concussion and a broken arm. "The Talarians have been known to be ruthless to their enemies. They may have brutalized the child."

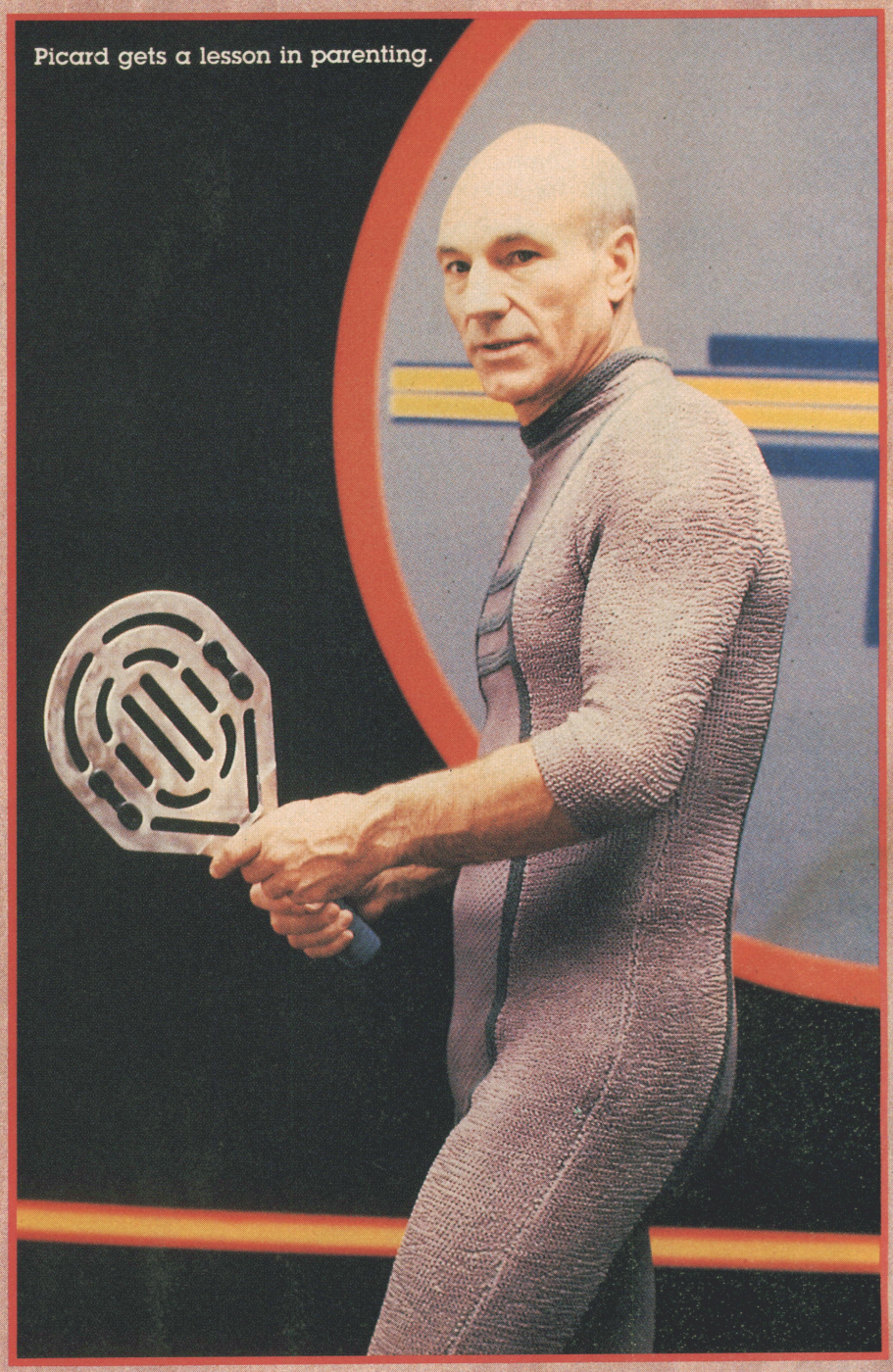
Lt. Worf is assigned to escort Jono to his quarters and the boy is intrigued by his chaperone. "Why do you take orders from a female?"

"Dr. Crusher? She is my superior officer."

Jono is unimpressed. "Among my people, a female could never outrank a man."

"You are human," Worf explains, "and among humans, females can achieve anything the males can."

Jono glares at the Klingon. "I am no more human than you are. I am Talarian!" Jono again begins the ear-splitting shriek. "I will make the B'nar—the mourning—until I am back with my brothers!"



Picard gets a lesson in parenting.

Meanwhile, DNA matching data has identified Jono as Jeremiah Rossa, son of Federation colonists on Galen Four. His parents were killed in a border skirmish with Talarians and Jeremiah was presumed dead. His grandmother is Starfleet Admiral Connaught Rossa.

Physically, Jono is human, but culturally, he is Talarian. Deanna Troi advises that the child must be gently introduced to his roots, to rediscover his identity—a job, Picard believes, for the Ship's Counselor. Crusher and Troi don't believe Jono will respond well to women. Troi feels *only* the Captain can command the necessary respect to make breakthroughs with Jono. Picard, ever wary of children, reluctantly agrees.

Jono responds to his new "Captain" with martial compliance, but he will not remove his gloves. "So that I do not have to touch an alien." Still, he seems a typical teenager. Quartered with Picard, he promptly disrupts the Captain's neat, orderly cabin and blares his Talarian music. Yet he slowly becomes aware of his human heritage. He is shown photos of his dead parents and despite his training, disturbing memories begin to stir.

Meanwhile, the Talarian warship *Q'Maire*, commanded by Captain Endar, has rendezvoused with the *Enterprise*. The businesslike Endar is "satisfied" that his people have been rescued and received medical attention. But the hard mask slips a bit when Picard informs him of a human among the crew. "Jono! What is his condition? Is he injured?"

The Captain reassures Endar, but requests an explanation as to why the child has been held for so long.

"No explanation is warranted, Captain. He is my son."

Endar was in charge of the force which destroyed the Galen Four colony. He "rescued" the child, the raid's sole survivor. As Endar had lost a son to humans earlier, Talarian custom allowed him to claim the son of a slain enemy.

Picard asks about the previous injuries, the broken bones. After vehemently denying ever harming Jono, Endar explains the injuries as the price of youth among the Talarians. "Have you ever been a father, Picard? Have you ever had a son desperately trying to win your approval? Your respect?"

Face to face, Endar has not proven to be the militaristic ogre Picard expected. The man obviously loves his adopted son. And in spite of his heritage, Jono seems Talarian through and through. Nevertheless, Picard informs Endar that Jeremiah

Aboard a Talarian craft, Dr. Crusher is shocked to find a human amidst the injured.

Jono (Chad Allen) is reunited with his foster father Endar (Sherman Howard) but to whom does he owe his allegiance and love?

At a casual gathering in Ten-Forward, Jono's human side emerges with messy consequences for Wesley.

Rossa will be returned to his family on Earth. In that case, Endar warns, the *Enterprise* will not be permitted to leave Talarian territory. Amazed, Picard asks, "Are you saying that you're willing to go to war over this boy?"

"Would you not," Endar replies, "for your only son?"

In an attempt to preserve peace, Picard allows Endar to visit with Jono, to prove that he "has been a good father."

Indeed, the reunion between father and foster son is warm. The two gently press their foreheads together in the Talarian display of affection. But when Endar asks Jono what he thinks of these humans, his son is disturbed. "They look like me."

"You've reached the age of decision," Endar tells Jono. "What is your choice? Do you want to stay?" But quickly, uncomfortably, the child tells his parent what he wants to hear. "No, of course not."

Then, the die is cast. Endar will fight—even die—to secure his son's return.

As the Talarian warships converge, Jono receives a special prerecorded transmission from Starfleet. His grandmother, Admiral Connaught Rossa greets him and looks forward to his return. Jono is amazed. A woman? An admiral? Outranking Picard? And his own relative? The confusion of his newfound culture, the weight of his decision, the love of his foster father and the slowly-returning memories of his birth parents are nearly too much for the adolescent to bear. Picard suggests a game of 24th Century racquetball to work out his tensions and the match is therapeutic, cathartic. Then, Jono breaks down, remembering his mother.

Later, in Ten-Forward, the pair join Riker and Ensign Wes Crusher, who offers Jono his banana split. Unaccustomed to the use of a spoon, he accidentally flips a large hunk of goo right into Wesley's face. The resulting hilarity is infectious and for the first time on the *Enterprise*, Jono laughs out loud. Perhaps there is humanity in him.

That humanity seems short-lived. That night, a tortured Jono takes a ceremonial dagger from Picard's collection and coldly stabs the sleeping Captain through the chest. Fortunately, Dr. Crusher gets to Picard and repairs the wound in time.

Meanwhile, Endar makes one final appeal for his son's return. He is informed that Jono is in custody for the attack on Picard. "If he had been returned to me with the others, this would never have happened," Endar glowers.

A recovering Picard questions Jono. Why did he do it? "That does not matter," Jono replies. "What matters is that I have attacked a captain. I am ready to be put to death." The boy was torn between his humanity, his new affection for Picard and his love of his father and his Talarian home. He didn't want the deaths of either humans or Talarians over him. So, he sought a Talarian suicide—an attack of a superior officer.

At the last moment before conflict, Picard arrives on the Bridge with Jono. "There was a crime committed aboard the ship," he admits to Endar, and Picard himself is guilty. He tells Endar that it had seemed clear that the best course for Jono was to stay with humans. "So, with the best of intentions, we tried to convince him, thoroughly failing to listen to his feelings, his needs. It has taken a huge toll on a strong and a very noble young man."

Picard decides to return Jono to the only home he has ever known and to the father that he loves. The conflict is averted.

Endar is relieved and grateful, as is Jono. Before he is transported to the *Q'Maire* and to his people, Jono removes his heavy gloves, takes gentle hold of Picard's head and presses their foreheads together in the Talarian embrace. ●

"Remember Me"

Written by LEE SHELDON
Based on STAR TREK Created by GENE RODDENBERRY
Synopsis for STARLOG by PATRICK DANIEL O'NEILL

MISSION REPORT

Dr. Crusher becomes trapped in one of her son's experiments, creating a tenuous reality around her.

Dr. Beverly Crusher welcomes her old friend, Dr. Dalen Quaice, to the *Enterprise*. Quaice, having recently lost his wife, is retiring from Starfleet service, and the *Enterprise* is taking him home.

Quaice is philosophical about his loss. "You know what the worst part of growing old is?" he asks Beverly. "So many of the people you've known all your life are gone...and you realize you didn't take the time to appreciate them while you still could."

Meanwhile, in Engineering, Geordi La Forge is urging Wesley Crusher to complete a warp drive experiment before the ship leaves orbit. Rushing a bit, the young Ensign is distracted when he sees his mother enter Engineering after dropping Quaice at his quarters.

Beverly, her thoughts still on Quaice's words, says, "Don't let me interrupt."

As Wesley completes the experiment, there's a small flash of light and the warp bubble on his screen flares larger for a moment. But a quick check reveals no problems.

The *Enterprise* at last leaves orbit and Beverly stops in on Quaice the next morning. His quarters are empty—neither the man nor his belongings are there.

"Computer, current location of Dr. Dalen Quaice," she requests.

"There is no Dr. Dalen Quaice aboard the *Enterprise*," the computer replies.

Beverly immediately calls for Lt. Worf. He says he was not aware of Quaice's presence on the ship either—although he *should* be notified of all passengers.

The Doctor suggests that the elderly man could be somewhere injured or dying. Worf orders a search.

Sometime later, Beverly and Worf meet with Captain Picard and Lt. Data in the Ready Room. Worf reports that his search, while incomplete, still has not discovered Dr. Quaice. And Picard tells Beverly that *he* was unaware that Quaice was coming aboard either.

A check of Starfleet records reveals no information on Dalen Quaice. It's as if the man never existed. Even Chief O'Brien doesn't recall beaming him aboard.

Beverly asks O'Brien to take a physical, in case there's something wrong with the Chief's memory, but on arriving at Sick Bay, she finds the place deserted. Six members of her medical staff are gone...and the ship's computer says *they* never existed!

Desperate, Beverly goes to see Picard again. "All record of their ever having been on the *Enterprise* has been excised from the computer's memory," she tells him.

"Did they come aboard with Dr. Quaice?" he asks.

"No. They've been on board for months," she answers. "Their *families* don't even remember them."

Their discussion is interrupted by a summons from Wesley in Engineering. He has found something that might be connected to Quaice's disappearance.

Wesley's experiments, working with the Kosinski warp field equations and the warp field he created, momentarily burst, creating the flash of light seen when Beverly visited Engineering the day before. If Quaice were caught in the bubble, Wes notes, "it would seem to us like he had disappeared."

But since Quaice—and for that matter, the other missing personnel—were never in Engineering, how does it tie together? Picard orders the investigation to continue.

A short time later, Beverly questions Data on the existence of her medical staff. He says the computer indicates she never had one.

"You're telling me I'm the sole Medical Officer on a ship with over a thousand people on board?" she asks.

"Excuse me, Doctor," the android responds calmly, "but the entire ship's complement is 230."

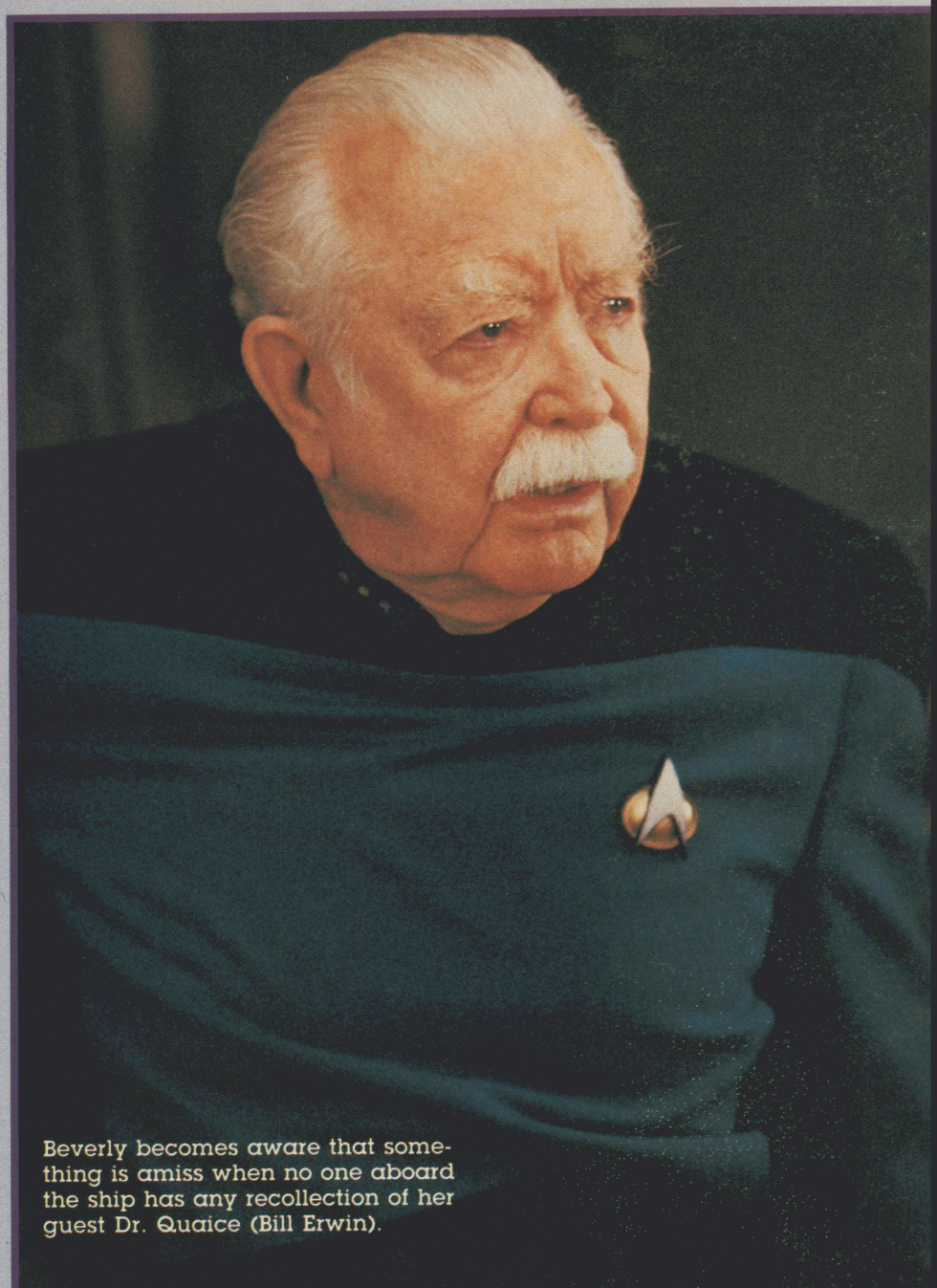
Now people are—obviously—doubting Beverly's sanity. She's the only one who thinks 800 or more people just disappeared. Picard, while continuing to act on her suspicions, questions her about her own health.

She reports she has conducted a complete examination of herself. Nothing's wrong with her, but she will talk to Troi.

"Captain, please...return this ship to Starbase 133 for a full diagnostic," she urges. "I realize you have my word only to convince you..."

He orders the course change. "Your word has always been good enough for me," Picard notes.

Beverly returns to her office. As she enters, a swirling vortex of light and sound and wind is forming. It starts to suck her into its gaping maw. She holds on for dear life...and the vortex disappears in a flash of light.



Beverly becomes aware that something is amiss when no one aboard the ship has any recollection of her guest Dr. Quaice (Bill Erwin).

Later, after a thorough examination of Sick Bay, Geordi and his Engineering team report finding nothing abnormal in that area of the ship. And Data says there are no computer malfunctions either. "Are all the members of the crew accounted for?" Beverly asks.

"There are 114 people on the *Enterprise*," Data answers. "That is the exact number there should be."

Now it's Beverly who can't believe her ears. "Deck after deck of this ship is now deserted. How do you account for all the empty rooms?"

Unsatisfied with Data's attempts to explain, Beverly asks to have Worf monitor all personnel. At the mention of the name, she draws blank looks from the others. "Worf...Chief of Security...the big guy who never smiles...the Klingon?" And the Doctor realizes that another of her shipmates has disappeared.

Desperately, Beverly goes in search of her son. She urges him to find someone who can help in his investigation of the warp experiment accident. He says Kosinski was no help...and the only other person who truly understands this work is the mysterious being called the Traveler. The message sent to his home on Tau Alpha C will take days to reach him.

The Doctor asks her son to follow her to see Picard. "It's a chance. We have to try—" She turns to look him in the eye and—Wesley is gone!

She rushes to the Bridge. It's empty, save for Picard. All the others—Riker, Troi, Data—are gone, and Picard has no memory of their ever existing. Beverly is determined to convince him they were real: "They all have been the living, breathing heart of this crew for over three years. They deserve more than to be shrugged off...just pinched out of existence."

Picard agrees to allow the computer to monitor his life-functions. And shortly, as he talks with Dr. Crusher, the computer voice stops its readouts as the Captain winks out of existence.

And suddenly, the vortex is back, trying to suck Beverly in. She avoids being scooped up, and then, voices are heard from the other side, voices

As the disappearances increase, Beverly goes to Picard to voice her concern. But he has no memory of those missing.

not heard by Beverly.

On the other side of the vortex, Wesley and Geordi work frantically to keep the path to Beverly's universe open. But the vortex closes before they can retrieve her. As Wesley expresses defeat, a new voice is heard.

"It's not over, Wesley. There's still a way." The Traveler has returned.

Later, in the Observation Lounge of the real *Enterprise*, the Traveler explains, as best he can, what has happened. "When Beverly Crusher was caught in the static warp bubble, she created her own reality."

No one else can enter her reality, he advises. But working together, he and Wesley may be able to create a door. "But she must choose to walk through it," he notes.

Back in her reality, Beverly attempts to understand her situation. "Have I always been the only member of the crew on the starship *Enterprise*?" she asks the computer.

"Affirmative."

"What is the primary mission of the starship *Enterprise*?" the Doctor continues.

"To explore the galaxy."

"Do I have the necessary skills to complete that mission alone?"

"Negative."

"Then, why am I the only crew member?" Beverly asks. When the computer does not immediately respond, she adds. "Aha—gotcha there..."

She orders the ship to proceed to Tau Alpha C at maximum warp. Though the computer at first answers her command, Beverly notes no course change. When Beverly asks why, she is told, "There is no Tau Alpha C listed on current starmaps."

In normal reality, Wes and the Traveler begin their work. "See past the numbers," the mysterious alien tells Wesley as he begins entering equations. "Trust yourself."

And—in Beverly's world—the universe outside the *Enterprise* is rapidly disappearing. This suddenly strikes a chord in Beverly's thoughts. "Here's a question you shouldn't be able to answer: Computer, what is the nature of the universe?" she asks.

"The universe is a spheroid region 705 meters in diameter," the computer responds.

And in the *real* universe, Wes and the Traveler become aware of Beverly's true jeopardy—the warp bubble is collapsing.

On Beverly's ship, she reaches the same conclusion as her *Enterprise* begins to break up as the warp bubble collapses to a size smaller than the ship itself.

There are four minutes left before the bubble ceases to exist. Now she begins to comprehend what has happened. "My thoughts created this universe. Can they get me out of it again?"

"That information is not available," the computer notes.

"I'm not talking to you," Beverly snaps. "Click my heels together three times and I'm back in Kansas? Can it be that simple?"

It's not that simple. But the computer does tell her what the threshold between the two realities would look like—the vortex. As she reaches Engineering, on the *real* ship, Wesley and the Traveler begin to phase in unison, creating the "hole" between the two worlds.

The vortex forms, and Beverly leaps through it, just ahead of the destruction of the world of her thoughts and back to the *Enterprise*.

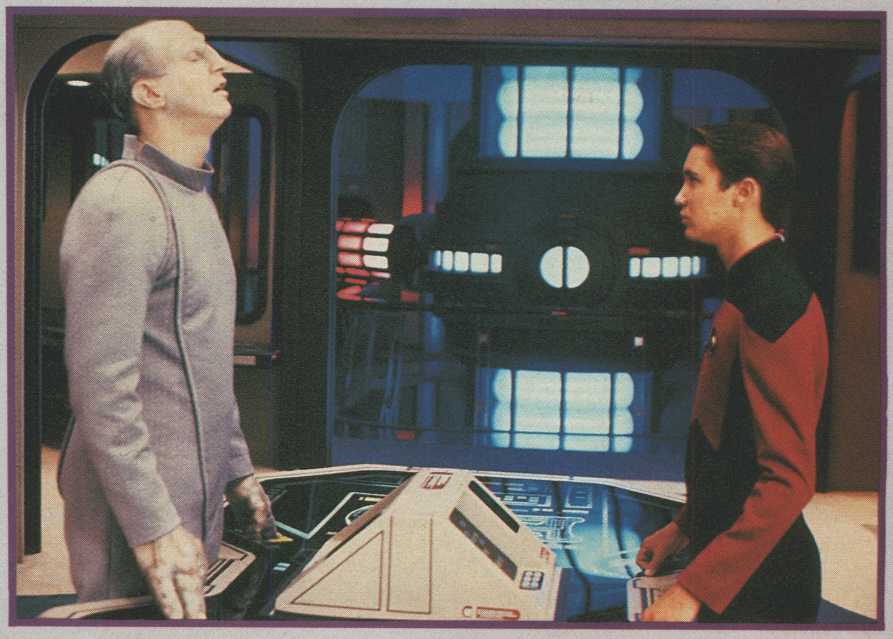
Surrounded once more by the people she knows, she asks, "Jean-Luc, if I might ask: How many people are there on board?"

"One thousand fourteen, including your guest, Dr. Quaice," says Picard.

"Is there something wrong with that count, Doctor?" Geordi asks.

"No. That's the exact number there should be," Beverly Crusher says. ●

Back in real time and space, Wesley, with the aid of the Traveler (Eric Menyuk), tries to rescue Beverly from the warp bubble.



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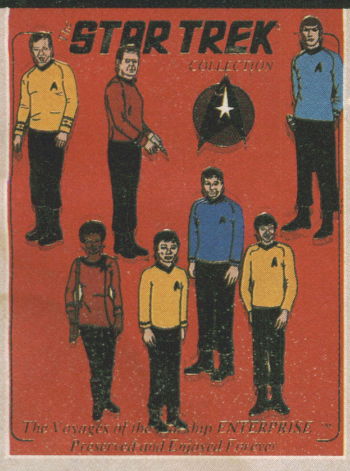

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All Design Art by MICHAEL OKUDA

Michael Okuda

By BILL WARREN

Scenic Art Supervisor

UNITED FEDERATION OF PLANETS

Ten-Forward is quiet and dim when Michael Okuda arrives. Guinan is apparently off duty, and the crew of the *Enterprise* must all be busy elsewhere; the lights are low, and there's no one at any of the tables. Okuda sits on one of the benches that run along the right side of the room as you look out the window into the black velvet of space, spangled with twinkling stars.

Or rather, out at one of the huge starfields hanging outside of the window of the set, located on one of the soundstages at Paramount Pictures Studios where *STAR TREK: THE NEXT GENERATION* is filmed. The starry blackness of space stands on end off to one side, like a huge roll of paper towels. Ten-Forward is much smaller than you would think; on the show, it looks so big that you might not be able to hit the far wall with a flung baseball. Clever use of camera angles and mirrors makes the set bigger; in reality, you could hit the far wall with a bowling ball.

"Ironically," Okuda says, "this is the standing *Enterprise* set in which I have the *least* amount of work." He gestures at the food dispensers at one end of the bar. "One of the fun aspects of the show is that even relatively mundane things, such as food preparation, telephone calls, whatever, always have some little twist on them which makes it 24th Century. In a visual sense, I help with that—I try to make things interesting, to add a layer of interest."

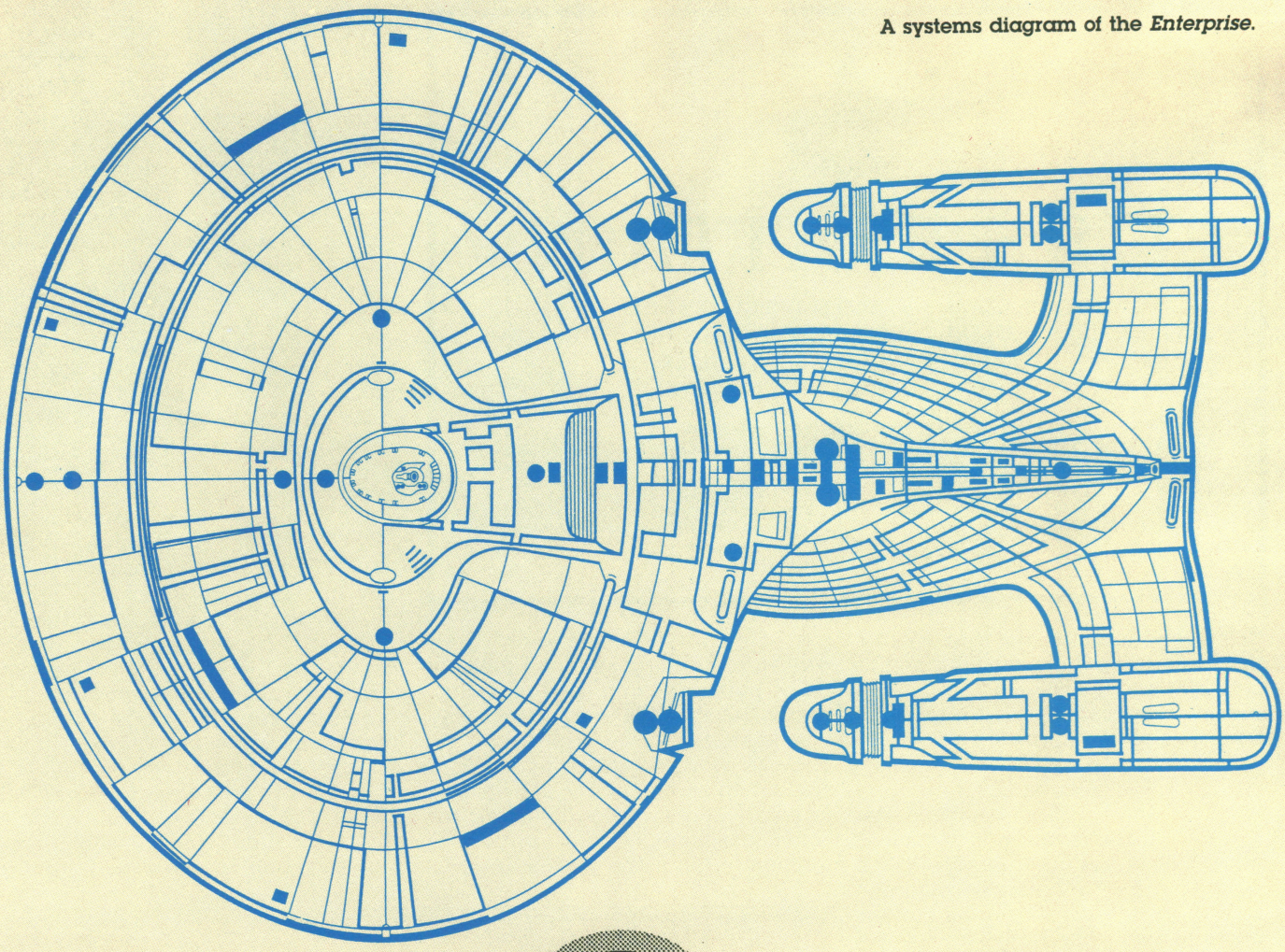
"I add the information that supports what the actor is saying."

Mike Okuda's credit on *STAR TREK THE NEXT GENERATION* is "Scenic Art Supervisor/Technical Consultant," but as with his frequent partner Rick Sternbach, Okuda's job isn't easily defined. Among other things, he's responsible for the "signage" throughout the show, not just aboard the *Enterprise*, but on all sets. "Say we're in the Klingon High Council. I will put the little labels underneath a display that one would assume says, 'This is the shield from such and such a battle,' or 'Don't spit here.' We don't have to know specifically what it says, but it's the level of detail that you expect to see."

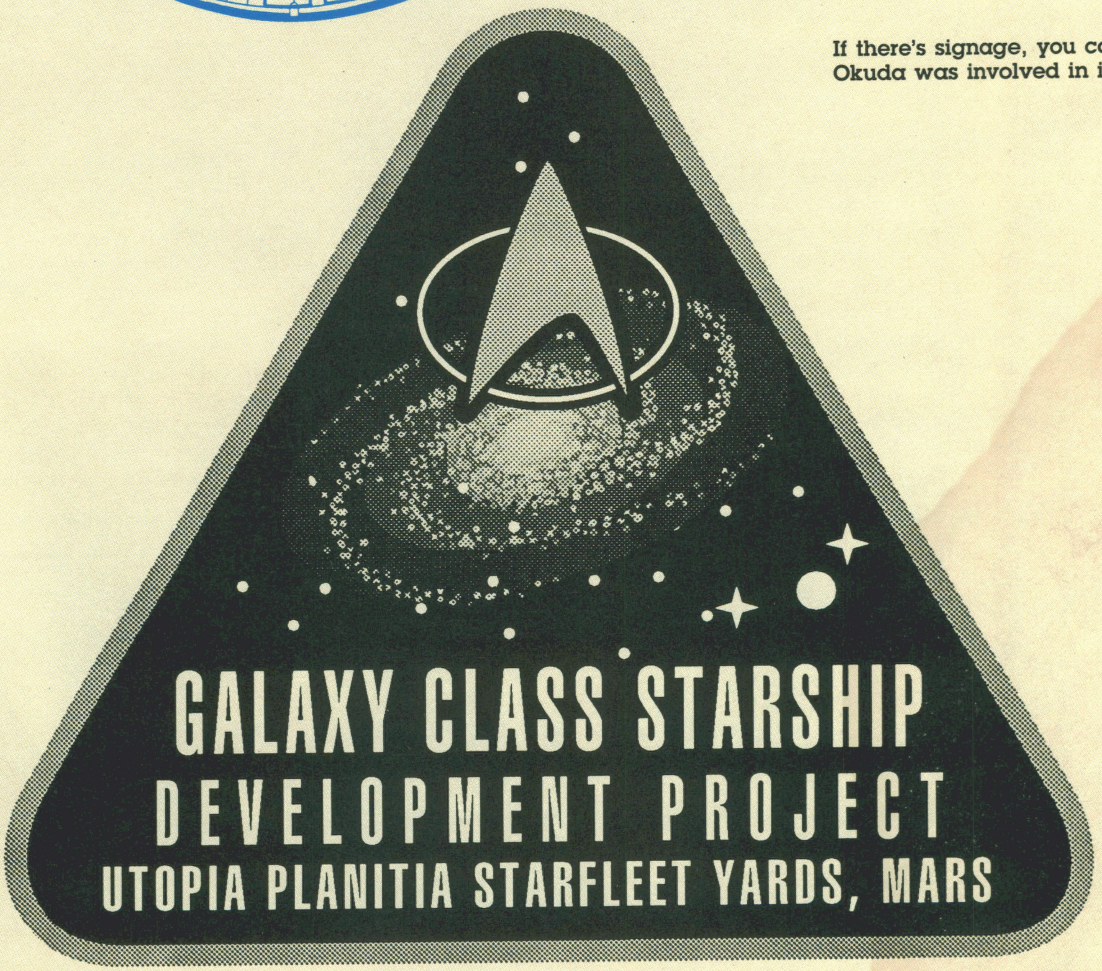
Okuda is very soft-spoken and modest. He's highly reluctant to sound even faintly as though he is boasting, but he's very important to the show. He never says so, but it is apparent from his delight in pointing out dozens of small details throughout the extensive standing *STAR TREK* sets ("Commander L. Skywalker's" room, for instance), it's obvious that Mike Okuda is in love with his job, and with *STAR TREK: THE NEXT GENERATION*.

Both aspects of Okuda's credit come into play on each episode. He and Sternbach get scripts well in advance, and have to look at them from both points-of-view, from both sides of the slash mark in their titles. As "Scenic Art Supervisor," which Okuda says really means graphic designer, he's "responsible for the graphics in the show. I design control panels, animated screen readouts, I design most of the written alien languages, I design most of the signage

A systems diagram of the *Enterprise*.



If there's signage, you can bet Mike Okuda was involved in it.



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ORBITAL OPS: Capt Bob Sordal
STARFLEET ACADEMY: Capt John Nesterowicz
RESEARCH & DEVELOPMENT: Capt Mandy Chamberlin

"...a three hour tour, a three hour tour."

The *Brattain*'s registry plaque from "Night Terrors." Each ship has its own unique registry and motto.

that's seen in the show. I do a lot of the fiddly-bit graphic detailing on the sets and props to make things look more complicated, more technical than they really are."

When Okuda gets a new script, "first I look at the *Enterprise* sets to see if there'll be anything different. Do we need to make any specific readouts on the Bridge screens? If there's a scene in a corridor, do we have to relabel a door as if it's a door to a room we've never seen before? I make a list of the animated readouts I need to do.

"For example, in 'Remember Me', I did 12 schematic shots showing computer representations of a warp bubble. It's my job to keep track of those things, and to do the animation itself, which I do on a Macintosh II. If we're on an alien spacecraft, there generally needs to be a new type of control device built. For example, that set we were just on—" Patrick Stewart, Wil Wheaton and a guest star were being tossed around in the cabin of an elderly spacecraft for "Final Mission" "—it was an old mining shuttle. I deliberately patterned the switches and switch labels after our present-day space shuttles. My assistant Cari Thomas went to the sign shop to silk-screen some control panels, and to create some photographic art for actual back-lits. We did our part of that interior in three working days."

"It's our job to create the illusion that the *Enterprise* is real."

Okuda mentions that when he, Sternbach and Danny Curry appeared at the USC Film School a couple of years ago, he was asked if he had studied film or art. "Nope. I actually had no classes in art, no classes in film. My major was in telecommunications. Mostly, it was working in commercials and trying to meet deadlines."

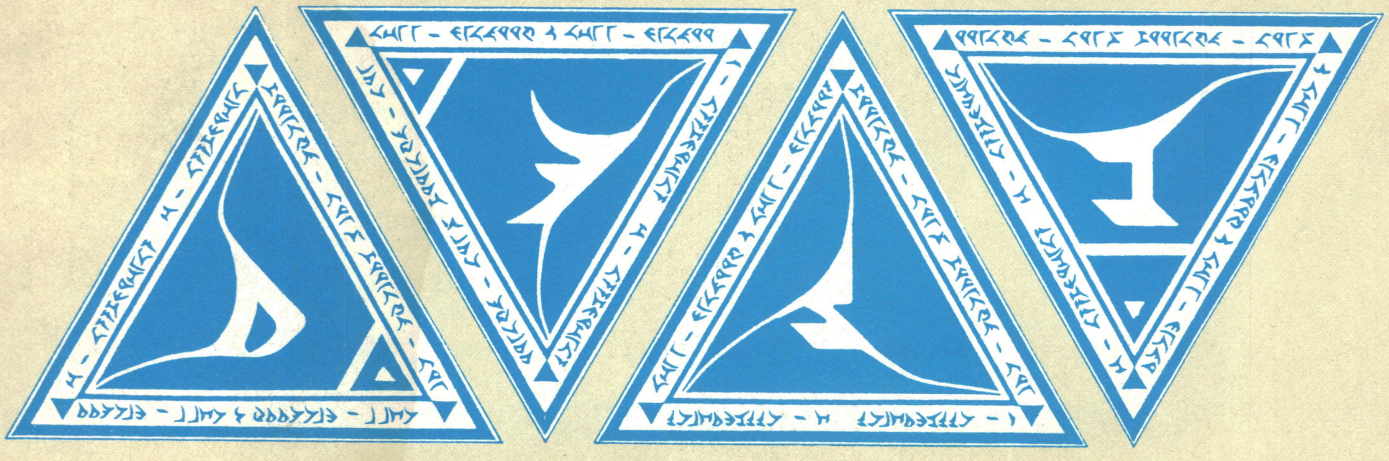
He did graphic corporate art for commercials, worked on "ultra-low budget local television and a lot of community theater." But when he saw *STAR TREK III*, "on a lark, I did some ideas for graphics and shipped it off to the associate producer, who invited me to do some work."

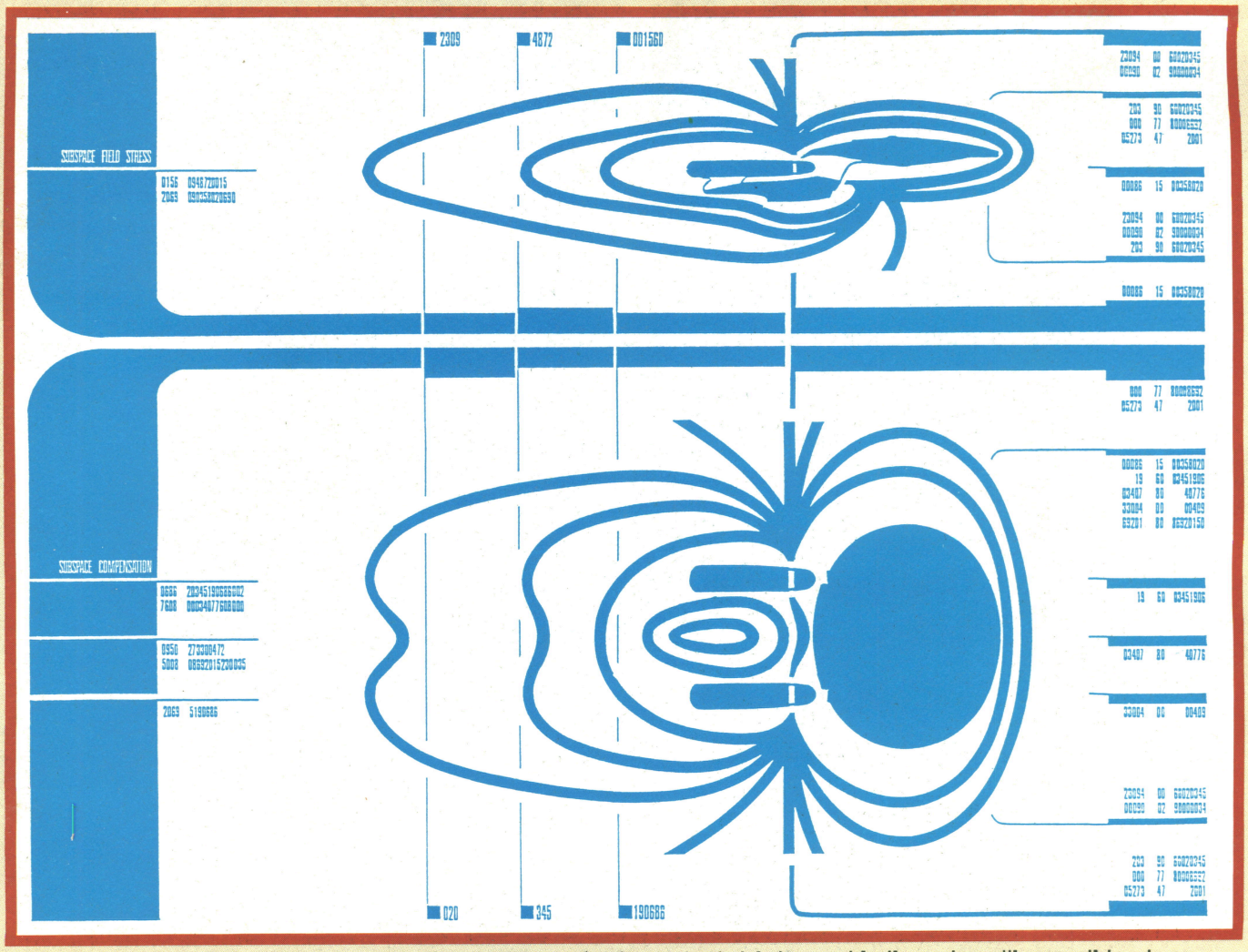
Okuda had noticed that on the Bridge, "they had these circular screens, or displays, but the information on it was in rectangular format. This was illogical," he says, choosing a word with a solid *STAR TREK* history. "Taking the Federation as a reality, if there are circular screens on the ship, it's reasonable that it was done for some very good design reason. What would the reason be? I assumed that they had been designed to display circular graphics, so I submitted a bunch of circular graphics to Ralph Winter, and made suggestions of production techniques, more evocative of the kinds of things we did in low-budget community theater than in major motion pictures.

"When it came time to do *STAR TREK: THE NEXT GENERATION*, I sent Gene Roddenberry and [then-producer] Bob Justman my portfolio with some designs I had come up with. Bob and Herman Zimmerman, the production designer, brought me on *ST:TNG* for two weeks to design control panels for the Bridge. That was four years ago," Okuda says.

By this time, "when I do a computer readout, say a scan of a planet's surface, I have a very well-defined set of standards that specify what a Starfleet graphic should look like. Then, I'll label it with hopefully credible-looking words that give the

If you can read this, you are a Klingon.





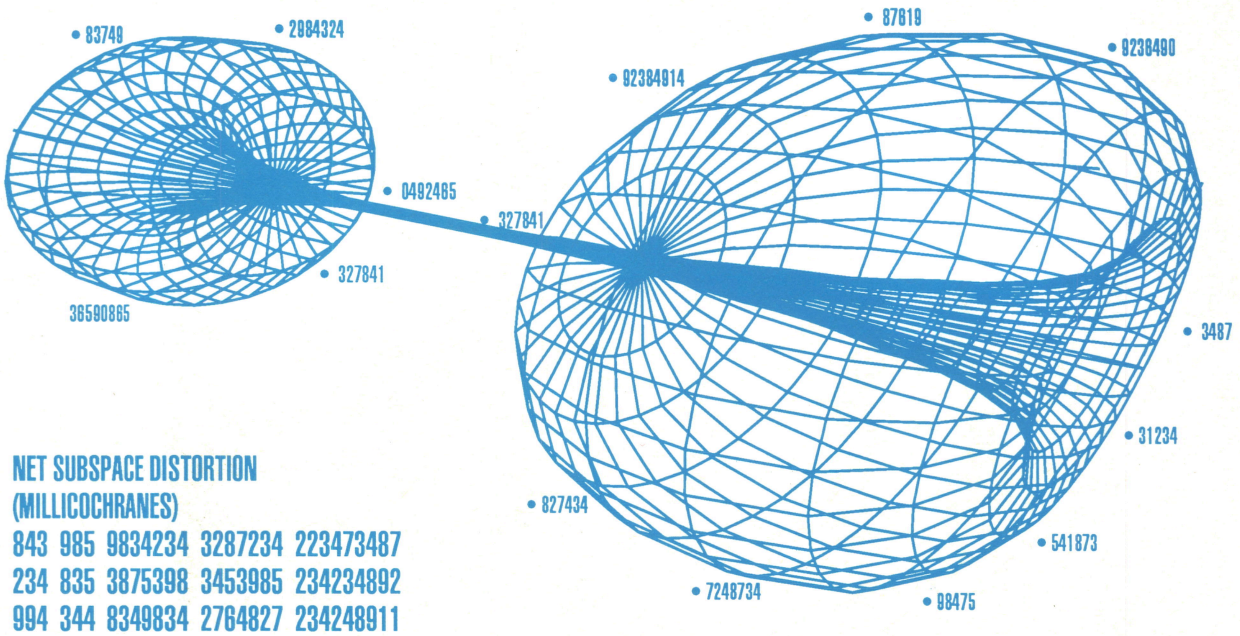
It is the Scenic Art Supervisor's job to provide the actor with something to react to on monitor screens. Usually seen from the Engineering station, this is the Warp Field diagram.

audience the idea of 'Oh yes, we're looking at far-infrared spectrometry.' Beyond that, the actor will tell us what is important. 'I'm picking up signs of a crashed spaceship.' I have to add the information that supports what the actor is saying, so the audience can conclude, 'Oh, because of these following readings, he's deriving the information from what he's seeing.'

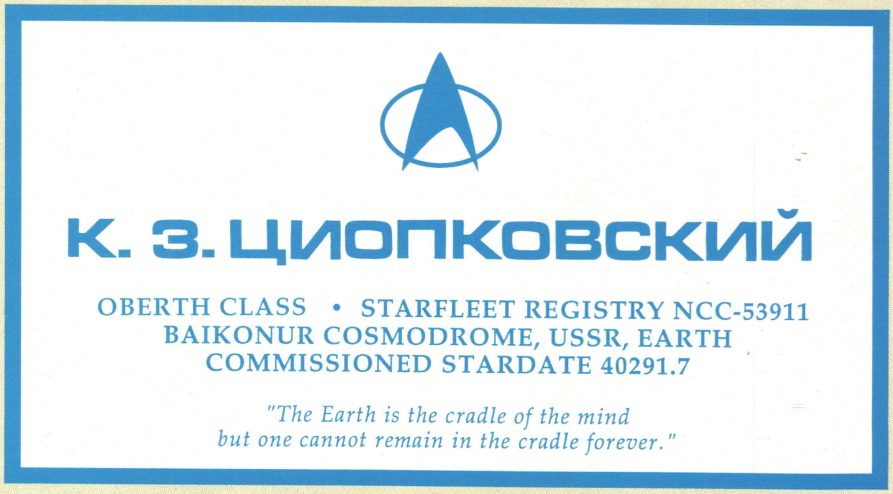
"I don't have the time or knowledge to really figure out what infrared reflection signature would suggest, so what I do is put in texts and graphs and such that are just a little below the resolution of what you can read on your TV screen at home. And by doing that, the audience can, in their minds, hopefully, believe, 'If I could just get a little closer to that, it would tell me a lot of neat things.' I let them fill in the blanks."

If they can't repair your starship, nobody can.

All of this, of course, is built upon a 25-year foundation. "The original series made a really impressive effort to be internally consistent," says the admiring Okuda, "but we have the enormous advantage that we can build upon what they did. It wasn't until second season of *STAR TREK*



A display of the Tyken's Rift that threatens the *Enterprise* and the *Brattain* in "Night Terrors."



This was used in "The Naked Now," named after the Russian space pioneer Tsiolkovski. A copy of the plaque was sent to the Kaluga Museum which is located in Tsiolkovski's home town in the USSR.

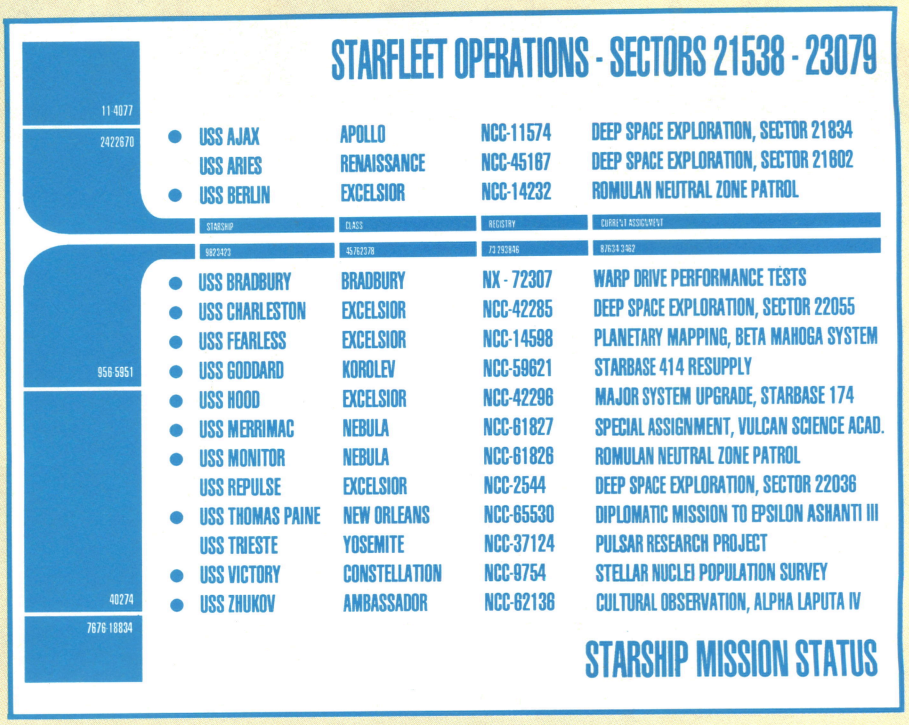
that they figured out generally where things were on the ship. For the first couple of years, they gave random deck numbers. They didn't come up with the term 'Starfleet Command' until the 16th episode. They didn't even know what drove the ship, the power source, until the second or third episode. But when they developed these conventions, they made a good effort to stick to them. We're very fortunate to have all that groundwork already laid out for us."

But all that groundwork has now mounded up to a gigantic mass of technical information, dear to the hearts of those who love the show, but baffling at times for the writers who must actually create it. There is something that those who work on the show must always keep in mind, a fact that sometimes escapes some fans: "The purpose of this space vehicle," affirms Okuda, "is to provide a setting in which you can tell stories. It's our job to create the illusion that the *Enterprise* is real, but it's also our job to create as much flexibility as possible, to allow the writers and directors to tell their stories.

"It's very easy to get dogmatic and say, 'No, Deck 17 should look like *this*.' You can put your foot down, and they'll stop listening to you. Holding out for absolute continuity is not a practical thing, given the fact that we're in episodic television, but we strive for as much continuity as possible."

So, to help attain the best continuity possible, partway through the third season, Rick Sternbach and Mike Okuda created the *STAR TREK: THE NEXT GENERATION Writers' Technical Manual*. "It wasn't intended for distribution beyond the production staff," Okuda explains, "though it was very well received. It turned up immediately at the conventions and started selling very, very well—I should

A readout from the Bridge missions operations station on current status in sectors 21538-23079.



point out that we don't get a nickel from those sales—and Pocket Books expressed an interest in it. And if we didn't do it, someone else would, so we thought we might as well do it right. *The STAR TREK: THE NEXT GENERATION Technical Manual* will be out in summer 1991. The problem is that we're working furiously to finish the book, but we can only work on it after hours because of the TV series."

Okuda works directly with set decorators, effects supervisors, Sternbach, of course, his assistant Cari Thomas, who previously worked on *Max Headroom*, and under the direct supervision of his boss, production designer Richard James. As for Gene Roddenberry, he "pretty much trusts us to do whatever," says Okuda casually. "Not since the pilot has he involved himself with the fine details of something I'm designing. I feel very fortunate that he's confident that I'll do the best I can for the show."

"We strive for as much continuity as possible."

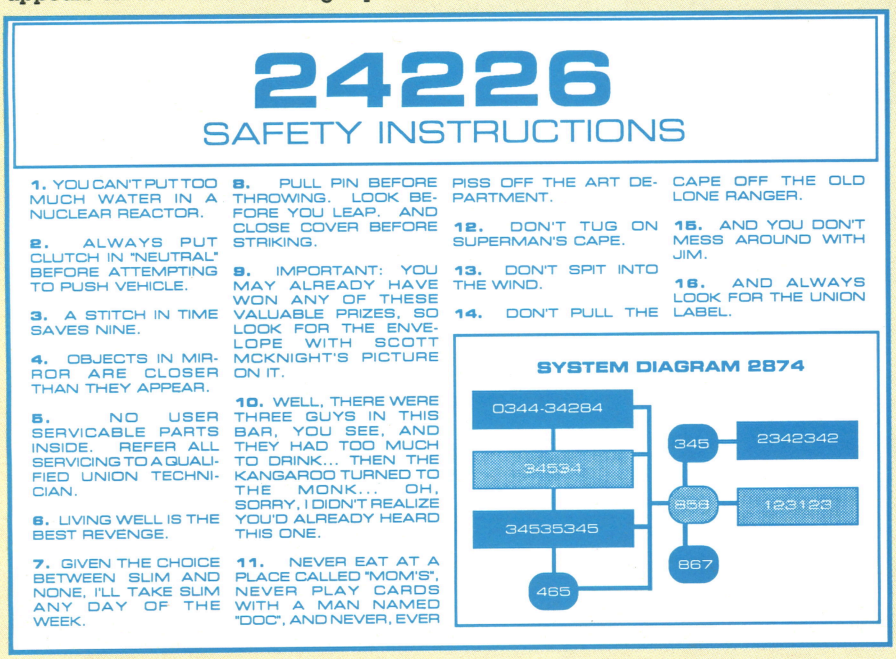
Sometimes the design group brainstorms through ideas. "We just idly sit back and say things like, 'Well, guys, how does the phaser work?' It may not be connected with a specific episode. Or say it is for a specific episode. Well, maybe we do *this*. But that would require us to do something further down the line that would cost too much, or would be a dangerous precedent. So then, we do something else."

In their other capacity as Technical Consultants, Okuda and Sternbach are among the first to go over scripts. "Michael Piller and Rick Berman send us the scripts fairly early on in the development cycle. Then, we'll go through it and we'll write comments. 'This should be on impulse power.' 'That should be a magnetic phenomenon as opposed to a gravity phenomenon.' That sort of thing. Then, they'll often come back to us and say, 'Yes, that's a good idea, but the dramatics require this instead.' So, we will then say, 'OK, maybe it could be a radiation phenomenon.' They trust us to work within their constraints to come up with something that's as correct as possible."

Among all those who work on *STAR TREK*, Okuda maintains one of the highest profiles with fans. He's very active on the GEnie computer network's Science Fiction Round Table, which has its own area devoted to *STAR TREK*. Okuda cheerfully answers virtually every question posed to him there, and is quite happy when errors are pointed out, because it helps him increase the show's accuracy. This is not, of course, an invitation to deluge self-effacing Mike Okuda with letters pointing out blunders, because the show doesn't make many mistakes. One of the main reasons is Mike Okuda's incredible memory. He has the layout of the *Enterprise* in his mind; while talking about the ship, he often makes gestures that show he knows *exactly* where everything is in relation to everything else.

Mike Okuda has high standards, and he lives up to them. "The original series spoke with the sense of wonder that accompanied the Kennedy years," he says. "Hopefully, I would like to think that in some way, *STAR TREK: THE NEXT GENERATION* may speak to the audiences out there now in the same way." ●

Because the TV screen can't pick up every little detail, Okuda is allowed a certain leeway and sense of fun with his signages, such as this one that appears on the reactor in "Legacy."



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"Legacy"

Written by JOE MENOSKY
Based on STAR TREK Created by GENE RODDENBERRY
Synopsis for STARLOG by PATRICK DANIEL O'NEILL

MISSION REPORT

After Lt. Data successfully reads through Commander Riker's bluff and wins a big pot in the *Enterprise's* regular poker game, the Executive Officer nearly tricks him with some sophisticated sleight of hand. But the android's better-than-human sight spots the trick; again, he has avoided being bluffed.

The game is interrupted by a distress call from the Federation freighter *Arcos*, in emergency orbit around the planet Turkana 4, birthplace of the late Tasha Yar. As the freighter breaks up, the *Enterprise* is unable to prevent the escape pod from crashing on the planet.

As Tasha often told her crewmates, the colony's government was in shambles and communication is tentative at best. "The last Federation vessel to make contact was the *Potemkin* six years ago," Data reports. "They were warned that anyone transporting down would be killed."

"Number One, ready an Away Team," Captain Picard orders.

With phasers on maximum stun, the team—Riker, Lt. Worf, Dr. Crusher and Data—beam down to the crash site, about 300 meters from the colony. They discover the pod was moved into the colony tunnels after it landed. As they enter the tunnels, the *Enterprise* people are all but ignored by the colonists around them. "Hardly the response we expected," Riker comments.

"Maybe things have changed here," Crusher suggests.

Then, all hell breaks loose as five people with glowing orange gems embedded near their collar bones come running by with a crate in tow. Alarms go off, and the other colonists duck for cover. The five are brought up short by the Away Team, who ask if they know anything about the missing freighter crew. The gems on their bodies begin to pulse.

"They found us," the leader notes.

"Proximity detectors," Worf informs Riker. "I've seen them used on Manu 3."

The leader takes them all to the hideout of the Coalition, led by Hayne. Hayne tells Riker that the other "cadre"—the Alliance—is holding the freighter survivors for ransom. He offers the Coalition's help—for a price: a supply of phasers. "The Alliance just discovered a large cache of weapons," Hayne explains. "I'm just

The past returns to haunt the crew in the form of Tasha Yar's sister, Ishara (Beth Toussaint).

On the failed colony of Turkana 4, the Away Team seeks out the survivors of a Federation freighter.

In the Observation Lounge, Ishara explains that the Alliance and the Coalition are all that is left of the dozens of gangs that once waged war on Turkana 4. The government turned to these two groups—the strongest—to act as a police force, with the proximity detectors designed to help keep them under control. Eventually, the government became unnecessary.

The briefing is interrupted by another call from the surface, this time from the Alliance. The Coalition's rivals force the freighter captain to make the following statement: "You have 20 hours to make reparations for Federation intrusions into this colony...or my pilot and I will be killed."

What the Away Team didn't expect to find is Tasha's sister—whom the late Starfleet officer had never mentioned.

trying to make things even. Preserve the peace."

"You keep using the word 'peace,'" Crusher notes. "We've heard a different version of life on Turkana 4."

"Ancient history," Hayne snaps. "Where did you hear that?"

"A former crew member was born here," Data replies. "She was killed in the line of duty."

As the Away Team returns to the ship to confer with Picard, Hayne orders his people to find all the information they can on the *Enterprise*.

Back on the ship, Picard naturally refuses to trade arms for the crewmen, but agrees that the opening to the Coalition should be maintained. As the discussion continues, the ship receives a call from Hayne. "I have someone here you might like to meet," he says, indicating an attractive young woman with a somewhat familiar appearance. "This is Ishara...Ishara *Yar*."

"Tasha was my sister," the woman announces.

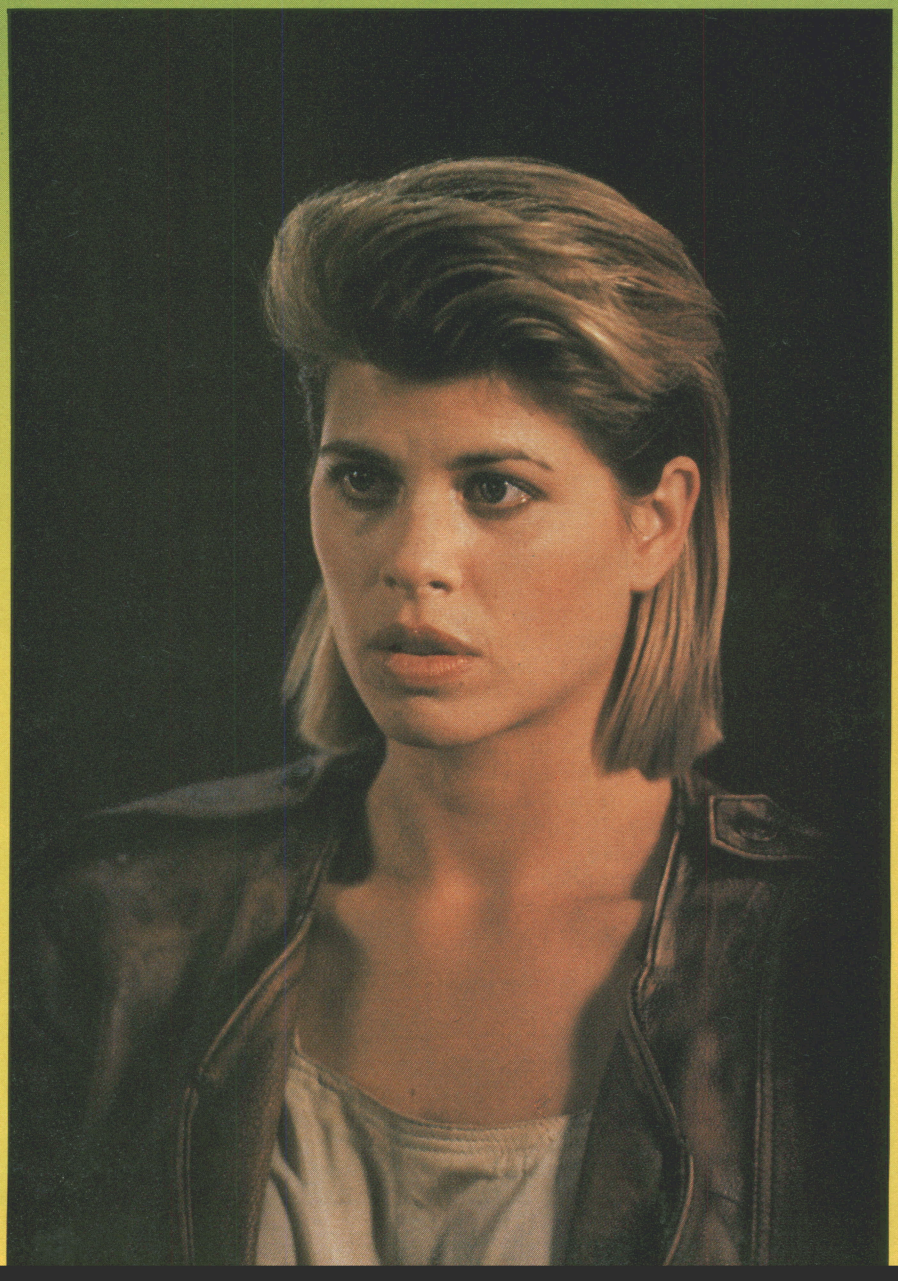
Ishara will be the Coalition's liaison to the *Enterprise*. Data is the first one to greet her. "Your sister never spoke of you," he tells her.

"That's not surprising," she responds. "Did she talk at all about the colony?"

"Only to say that she was lucky to have escaped."

"It wasn't luck," Ishara says matter-of-factly. "It was cowardice."

" 'Cowardice' is a term that I have never heard applied to Tasha," Data replies. Then, he stops, observing the woman. "For a moment," he continues, "the expression on your face reminded me of her."



The *Enterprise* crew and Ishara make plans to reach the escape pod, which has equipment Chief Engineer Geordi La Forge can use to trace the freighter crew. Ishara will create a diversion while Geordi and Riker get the tracking equipment.

As Riker goes to clear the plan with Picard, Crusher checks Ishara's claim to be Tasha's sister by comparing their DNA. "So, all that's left of my sister is a file in a computer," Ishara observes.

"Tasha exists in our memories as well," Data points out.

"How did she die?"

"Lt. Yar was killed on Vagra Two by a malevolent entity. Without provocation," Data says.

"That's *not* how I intend to die."

Picard approves the diversion plan. Ishara beams into a busy intersection, where her proximity detector sets off Alliance alarms. Meanwhile, Riker, Worf and Geordi materialize by the escape pod and begin their work—work that takes longer than Geordi had estimated. Riker orders Chief O'Brien to beam Ishara out of danger. But O'Brien reports that Alliance equipment is masking her signal. He can't lock onto her.

Riker goes in search of Ishara and finds her injured after a run-in with an Alliance guard. He picks her up and calls for beam up.

Fortunately, Ishara is not seriously injured—and Crusher's tests prove she *is* Tasha's sister. "After what she did for us down there," Riker notes, "that doesn't surprise me one bit."

Later, Ishara and Data study the layout of the Alliance territory at Data's science station on the Bridge. She interrupts the study for a question. "Data, where was Tasha's post?"

"Tactical station—where Lt. Worf is now," he answers.

"Did Tasha have many friends here?"

"She was especially close to Commander Riker and Lt. Worf," the android responds. "And to myself."

Geordi locates the freighter crewmen deep underground near an Alliance headquarters. To reach them, the *Enterprise* will use its phasers to drill a pathway to a point within transporter range. Ishara offers to lead the way—if only her proximity detector would not give them away. Data suggests that the implant could be removed, if Ishara wishes.

As she considers that, Ishara tells Data. "My sister hated the cadres. She blamed them for our parents' death. She left as soon as she had the chance.

"I always thought she was weak for doing that," she continues.

Part of a gang coalition, Ishara makes some sacrifices that gain her the respect and trust of Commander Riker.

Data stands by as Ishara severs her bond to the cadres with Dr. Crusher's removal of a proximity detector.

"Maybe she made the right choice. To work together for something besides killing. To be close to someone without always having to protect your back." She turns to the android. "I hardly even know you, Data, but I already completely trust you. I even consider you a friend."

"I would like to consider you *my* friend, as well," Data answers.

Ishara decides to have the implant removed...and expresses a desire to apply to the Academy and join Starfleet.

But, after the implant is removed, Ishara calls Hayne, ostensibly to inform him of her decision to leave the Coalition. But her words reveal another motive.

"Report?" Hayne asks.

"It's working," she replies.

Later, Dr. Crusher offers the removed implant to Ishara. "It's been with you a long time," she notes.

Ishara turns and hands it to Data. "You keep it, Data. So, you won't forget me. Just in case something goes wrong down there..."

Ishara, Worf, Riker and Data beam down to the access point exposed by the phaser drilling. She leads them on a circuitous path to the chamber where the freighter crew are being held. As Riker and the others free them, Ishara slips away, intent on some mission of her own.

She is intercepted by an Alliance guard who, despite being injured by Ishara's phaser, manages to set off the alarms. By now, the Away Team realizes she is no longer with them. Riker orders Worf to get the rescued hostages back to the *Enterprise*, while he and Data find Ishara.

Ishara has reached her objective—the power generator for the Alliance territory. Without her proximity detector, it was easy for her to reach this vital point in her adversary's defenses. She hits some controls and the generator hums.

The android, like everyone else, has fallen for Ishara's duplicity.

"Ishara." She turns to see Data in the doorway. "What are you doing?"

Then, it dawns on him. "You are attempting to disable the defense system. For what reason? We have rescued the crewmen."

"I don't care about your crewmen," she retorts. "We have 3,000 troops waiting at the perimeter. When the defenses go down, they'll come in. The Alliance will fall." As Data moves to correct her tampering with the generator, Ishara aims her phaser at him. "I don't want to kill you, Data. But I will."

Data now realizes the depth of Ishara's deception. "You misled me at each step. And yet I was completely unaware."

She pleads with the android to leave before the generator explodes. As he continues to advance, she grips her phaser tighter, ready to fire.

"Ishara!" Riker steps in, distracting her long enough for Data to stun her with his phaser. The Commander picks up Ishara's phaser and notes, "Set to kill." Data's expression is unchanged.

With the freighter crew released and the generator tampering corrected, the *Enterprise's* job is complete. Only Ishara remains to be dealt with. Picard and Riker talk to Hayne on the viewscreen.

"I want her returned immediately," the Coalition leader demands. Riker protests that she attacked two Starfleet officers. "You have no jurisdiction here," Hayne points out.

Picard comes to a decision. "Commander Data, escort Ishara to the Transporter Room." He turns to Riker. "I understand your feelings, Number One. I share them. Each of us—myself included—wanted to see something of Tasha in this woman. We saw more than what was there."

As Ishara prepares to leave, she turns to Data. "I wasn't always lying to you," she admits. "That time we spent talking...that was the closest thing to friendship I've ever had—if that means anything to you."

Data stares at her, with no visible reaction. "Energize," he orders.

A few days later, Data and Riker discuss the incident. Riker points out that trust always involves the possibility of betrayal.

"Perhaps I am fortunate, sir, to be spared the emotional consequences," the android comments as he leaves.

"Perhaps."

Outside Riker's door, he stops and opens his hand. He looks down at it, expression as neutral as ever. Within it is Ishara's implant. ●

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#135 TV guests Susan Oliver & Ian Wolfe. Writer Jerry Sohl 1. Director Joe Scanlan. **$6.**

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#137 Trek novelist Jean Lorrah. Eric (Traveler) Menyuk. TV director Richard Colla. **$5.**

#138 Klingons all—Michael Dorn. Mark Lenard. John Larroquette. John Colicos. John Schuck. Tige Andrews. Michael Ansara. William Campbell. **$5.**

#139 Patrick Stewart. David (Xon) Gautreaux. **$5.**

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#152 Trek V's Rex Holman. Writer/producer Maurice Hurley. **$5.**

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#156 Michael Dorn. **$5.**

#157 Guest Paul Comi. **$5.**

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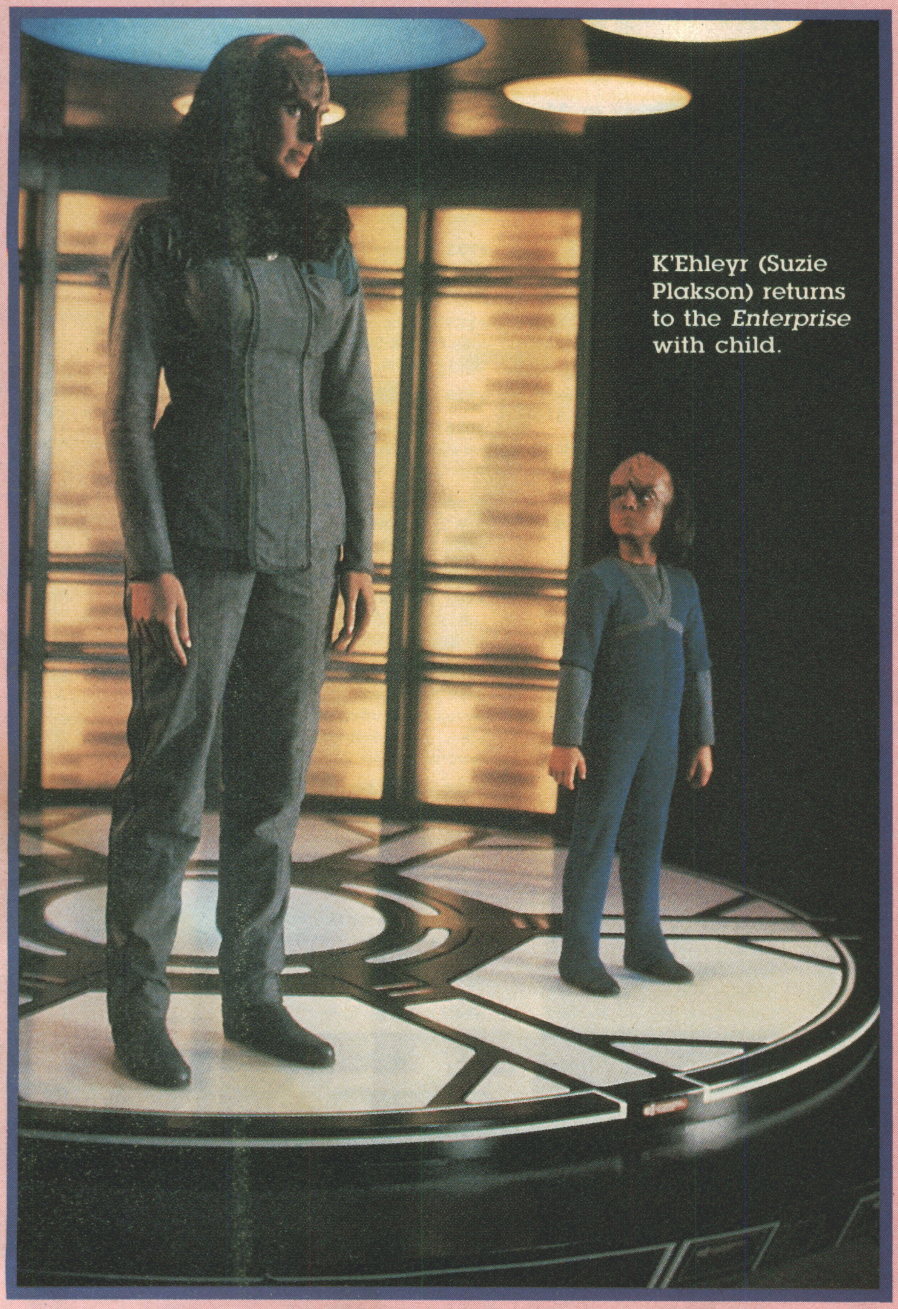
Synopsis for STARLOG by WILL MURRAY

MISSION REPORT



K'Ehleyr (Suzie Plakson) returns to the *Enterprise* with child.

Captain's Log: Stardate 44246.3. We are investigating radiation anomalies reported in the Gamma Arigulon system by the starship *LaSalle*. Preliminary readings are inconclusive."

As Captain Picard prepares to order probes launched, Lt. Worf reports sighting a decloaking Klingon attack cruiser. And on the forward screen appears the half-human, half-Klingon woman known as Ambassador K'Ehleyr.

"It's good to see you again, Captain," she tells Picard. Her eyes go to her former lover. "Lt. Worf," she adds pointedly.

Granting K'Ehleyr permission to come aboard, Picard orders Worf to meet the ambassador in the Transporter Room. Worf is reluctant, explaining that his recent "dishonor" might offend other Klingons, but Picard insists and Worf obeys.

When K'Ehleyr materializes, Worf is surprised to see her accompanied by a five-year-old Klingon boy.

After leaving the boy, Alexander, in a day care center, Worf and K'Ehleyr enter the Turbolift, where Worf stoically ignores K'Ehleyr's attempts at humor.

"Perhaps you are not aware of my dishonor," Worf says. "I have accepted...discommendation."

"Sorry. I just thought you might want to talk. A few minutes ago, you looked like someone with a question to ask," K'Ehleyr says.

But Worf refuses to ask the question, leaving the Turbolift without her.

"What should I tell Alexander?" K'Ehleyr calls after the silent Klingon. "That he has no father?"

Later, in the Observation Lounge, K'Ehleyr informs the ship's officers that the Klingon Empire is facing civil war. There are two opposing factions, she explains, kept in check by K'mpec, Supreme Commander of the Klingon High Council.

"K'mpec is dying," K'Ehleyr adds. "He is aboard the cruiser. He has come specifically to meet with you, Captain. Alone."

Beaming over to K'mpec's quarters, Picard listens as the old Klingon explains that he has been poisoned. He wants Picard to mediate the power struggle. Picard objects. K'mpec informs him that the two parties are already en route to battle one another for the right of succession.

"I want you to discover which one of them has killed me—Gowron or Duras," K'mpec explains.

Picard is surprised. K'mpec retorts that he thought Picard would find the name Duras interesting.

" 'Interesting,' you could say that," Picard replies, "since he tried to have me killed and conspired to strip Worf of his good name."

Picard accepts. Soon after, K'mpec dies.

Because of his discommendation, Worf refuses to acknowledge the boy as his son with K'Ehleyr.

Worf and K'Ehleyr argue over Alexander. Worf insists K'Ehleyr shouldn't have kept the boy's existence from him. But he is forced to admit that he cannot acknowledge Alexander as his son, explaining that his father was accused of collaborating with the Romulans at Khitomer.

K'Ehleyr points out that Worf withdrew his challenge to the discommendation. She asks what really happened. Before Worf can reply, Picard's com voice calls them both to the Bridge.

There, the Klingon Birds of Prey *Vorn* and *Buruk* are on screen. From the *Vorn*, Duras impatiently insists a human should not be involved in Klingon affairs.

"The Sonchi ceremony will take place in one hour aboard K'mpec's vessel," Picard coolly informs him.

"Keep *that* pahtak away from the ceremony, Picard," Duras spits back, referring to Worf. "He has no place on a Klingon ship."

Later, Picard and Worf talk. Worf insists that Duras must not be allowed to head the Klingon High Council.

"His father betrayed my people to the Romulans," Worf explains. "Duras is a traitor."

The half-Klingon, half-human ambassador must aid Picard in choosing a new head for the Klingon High Council, but matters of the heart trouble her.

Picard says while Klingon tradition may blame a son for his father's mistakes, he cannot. He is concerned about which man—Duras or Gowron—poisoned K'mpec.

Worf is stunned to learn this. Poisoning an enemy is not a Klingon method; it is too cowardly.

The Sonchi ceremony takes place in K'mpec's quarters, where the old Klingon's body remains seated in his chair. Gowron and Duras enter, flanked by retainers carrying painsticks. K'Ehleyr hands Picard a painstick, which the Captain uses to apply a shock to the unresponsive corpse.

Gowron and Duras take their turns, repeating the challenge "*Qab jlH nagil*!" with each cruel infliction. Finally, K'Ehleyr speaks the word "*Sonchi*," pronouncing K'mpec dead.

Picard announces they will reconvene aboard the *Enterprise* for the rite of succession. Duras protests.

Suddenly, an explosion rocks the room.

Hours later, Worf enters K'Ehleyr's quarters, ostensibly to hear her report on the explosion, in which only two Klingon retainers were killed. Brushing the matter aside, K'Ehleyr admits to her feelings for Worf.

"When I left," she recalls, "you said you would never be complete without me. It took some time. But I came to realize that I need you, too. You're a part of me, Worf."

Drawing closer, consumed by passion, they start to affirm their

Like his father before him, Duras (Patrick Massett) is a traitor.

At K'Ehleyr's request, Worf agrees to befriend Alexander (Jon Steuer).

devotion in Klingonese.

"My blood," Worf whispers.

"Our blood," returns K'Ehleyr.

But Worf pulls away abruptly. "I cannot take the oath with you," he says. "Nor can I claim your son."

"If you cannot be his father," K'Ehleyr asks, "at least be his friend."

In the Ready Room, Picard and K'Ehleyr confer. Analysis of the bomb fragments hasn't revealed anything so far. Picard wants to stall the rite until it's known who planted the device.

K'Ehleyr suggests demanding the two challengers perform the ja'chuq, wherein they catalog their battles and war prizes. The two Klingons receive the news that they are to perform the ja'chuq with typical Klingon ill grace.

While they're alone, Gowron attempts to bribe K'Ehleyr with a Klingon Council post if she will influence Picard to speed up the ceremony. Gowron storms out when K'Ehleyr rebuffs him.

Down in Engineering, Riker receives the interesting news from Geordi that the explosive was a triceron derivative triggered by a molecular decay detonator.

"Only one race uses that device, sir," Data puts in.

Riker nods. "The Romulans."

Hearing the news, Picard is worried. Worf insists this points to Duras, but when K'Ehleyr questions his sudden conclusion, Worf goes silent.

Just before reconvening the rite of succession, Picard brings up the matter of the explosive to Duras and Gowron, who have found nothing in their own investigations. Picard then calls in Worf. The two Klingon commanders are outraged that he should attend this meeting, but Worf silences them with the news of the Romulan trigger. Gowran and Duras quickly leave to confirm this.

Meanwhile, K'Ehleyr is accessing both ship's records and official Klingon files in an effort to learn why Worf harbors such firm suspicions towards Duras and unearths cryptic references to the Khitomer Massacre. Once he is informed of this, Duras enters her quarters, demanding to know what she's doing.

K'Ehleyr reveals that she has discovered that the official records on Khitomer have been altered to make it appear that Worf's father betrayed the Klingon Empire. Duras sealed the records—his father was also at Khitomer.

"The son betrays his people to the Romulans just as his father did, *Duras*," she accuses.

Elsewhere, Dr. Crusher brings her autopsy report on the dead Klingons to Captain Picard. It turns out that the bomb was planted in the forearm of one of them—a Duras retainer.

Worf is bringing Alexander to K'Ehleyr's quarters. When the door opens, Worf discovers her slumped over a bloodsoaked hassock.

Avenging K'Ehleyr, Worf strikes down Duras, the only one who could have cleared the Starfleet officer's family honor.

"Gowron?" Worf demands, cradling her. K'Ehleyr says no.

"Duras!" Worf hisses.

K'Ehleyr places her son's hand in Worf's own. Then, her hand slips free. She is gone.

Worf throws back his head and roars out the Klingon death cry, frightening Alexander.

When Dr. Crusher arrives, Worf is already gone.

Taking up his father's bat'telh sword, Worf transports over to the *Vorn*. He barges in on Duras, a guard at his side.

"He has claimed the right of vengeance," the guard reports.

"K'Ehleyr..." Worf growls, "was my mate."

Duras takes up a sword and the battle is joined. It is swift and ferocious. Blades momentarily locked, the two combatants stand face to face, blazing hatred.

"I'm the only one, Worf—the only one who can prove your innocence. Kill me," Duras taunts, "And you're a traitor forever."

"Then, that is how it shall be," Worf returns.

Riker and an *Enterprise* security team enter. Too late. Worf has beaten Dùras to the floor. Rearing back, he dispatches the traitor with a savage, impaling thrust.

Later, in the Ready Room, an angry Picard officially reprimands the Security Officer and then informs Worf that the High Council considers the matter of Duras closed. When Picard suggests Worf might now want to tell the truth about his father, Worf replies that the day will come when he and his brother will convince the High Council to reveal it themselves.

In his quarters, Worf explains to Alexander that he will be going to live with Worf's human parents.

"Are you my father?" he asks.

"Yes..." Worf admits hesitantly. "I am your father."

The boy reaches out to the gruff Klingon warrior. After a pause, Worf accepts him in a fatherly embrace. ●

As Alexander is sent to stay with Worf's human parents, there are still many matters unsettled that perhaps will take another generation to resolve.

Michael Dorn

By WANDA HALL

"Worf considers himself to be the perfect soldier," notes Michael Dorn.

"A Klingon is proud. He is the ultimate warrior," says actor Michael Dorn, Worf of *STAR TREK: THE NEXT GENERATION*, as he attempts to explain the complexity of the intense Klingon Security Chief aboard the *U.S.S. Enterprise.*

Worf's popularity has grown immensely since the first season when he wasn't much more than a snarling animal. "People see in Worf a strength, a fierceness that's as frightening as it is beautiful," Dorn explains. "A part of us can relate to that, because we all have that same basic animal instinct in us that's covered by the constraints of civility. That animal instinct in Worf is more honest and open. He personifies it, and I believe that most people, although they may want to hate him, can't help but want to be *like* him."

But, Dorn emphasizes, "Worf is not a friendly person. He believes that feelings and closeness are weaknesses that absolutely must be controlled and avoided at all costs. He's not going to let people know him easily. He'll grow subtly through his experiences on board the *Enterprise* and through his experiences with his crewmates."

Much of the credit for Worf's growth Dorn gives to Gene Roddenberry. "In the beginning, I asked Gene exactly what he wanted Worf to be, and he gave me free license to develop him. He said, 'Forget what you've seen in the original show, forget what you've seen in the movies, and forget everything you've ever read or heard about Klingons. Make him yours.' That's what I did."

Dorn adds that this freedom allowed him to let Worf become more than just a makeup job with a deep voice, and because of that, Worf is now more than a figment of somebody's imagination.

"We're talking about a real flesh and blood being," the actor comments. "Whenever you watch an episode, you know that you can count on more than just his physical strength. You can put your trust in his strength of mind, his intellect, as well."

Opportunities for Worf to reveal his many sides are being seen more and more frequently, especially in episodes where Worf has become a prominent figure. Dorn notes, "In 'Reunion,' Worf is finally allowed to really be the story's central focal point. Even in 'Heart of Glory,' he had to share the limelight with the other main characters, because, let's face it, Riker and Picard are the stars."

Regardless of who the main characters are, the Klingon mystique has put Worf in the position of a top draw with the fans of *STAR TREK: THE NEXT GENERATION*. It also has the fans asking many questions and voicing a few criticisms.

One such criticism is that Worf is unlike any of the Klingons seen in the past. Those Klingons, some fans say,

Aside from Away Team missions, says Dorn, Worf would rather not have any further interaction with the crew.

were much more ferocious and cunning. Worf is accused of being far too docile compared to other Klingons.

"If you're expecting a race to remain completely unchanged over time, then you're being rather narrow-minded," Dorn says vehemently. "Even the human race of the 24th Century is different, more evolved, than we are now in the 20th Century. What the fans are not realizing is that Worf considers himself to be the perfect soldier. Regardless of what he may think, he will follow the orders of his Captain—without question—and his Captain is human. He was also raised by humans and that has to have some effect on him."

Some of his fans have also suggested that certain *STAR TREK: THE NEXT GENERATION* episodes aren't adequately resolved. Dorn points out, "No, they're not. Is life ever resolved? You can't sit down and in 44 minutes, resolve your life. I think that's what the fans are looking for, a resolution to their own lives. You can't realistically resolve *every* question. I don't know of anybody who can go into an everyday situation and at the day's end, say, 'OK, this day has been resolved.' "

Worf's present relationships with his crew members on board the *Enterprise* is tenuous at best. Dorn admits, "Worf is a loner. He's basically a stranger on the ship. To his way of thinking, friendship isn't an option. It's something to be looked down upon, but respect or honor is to be admired. So, if you want to put it in those terms, Picard and Riker would be the best candidates. Data, on the other hand, is somewhat tolerated and would be ignored completely if it weren't for his rank, because to Worf, Data is just a machine. Deanna Troi is the one Worf avoids the most because she can read emotions and that is *abhorred*."

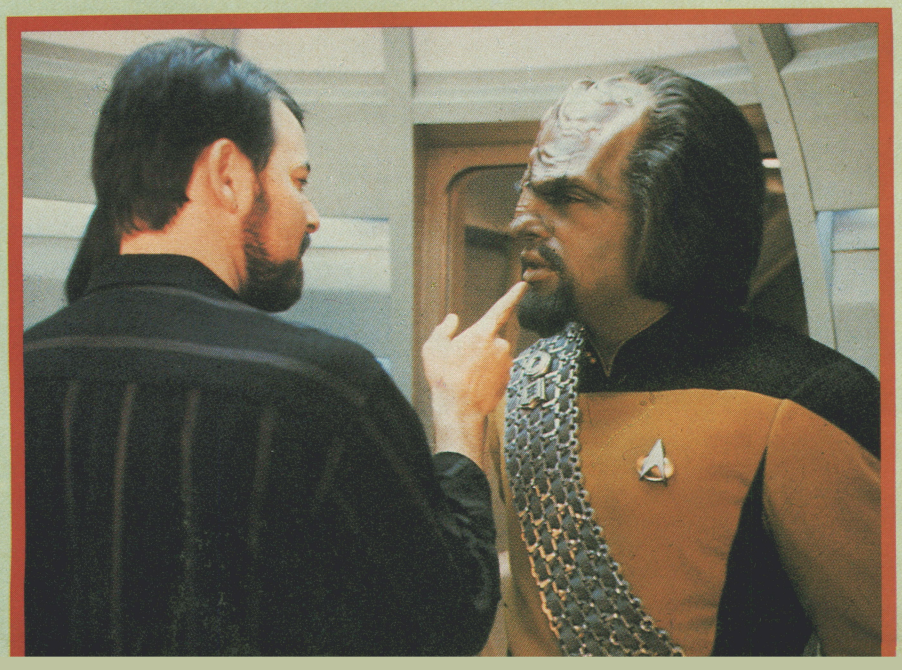
Although Worf may have some adjustments to make towards his crew members, Michael Dorn has no such problem when it comes to the actors and actresses who portray those characters.

"Worf is not a friendly person."

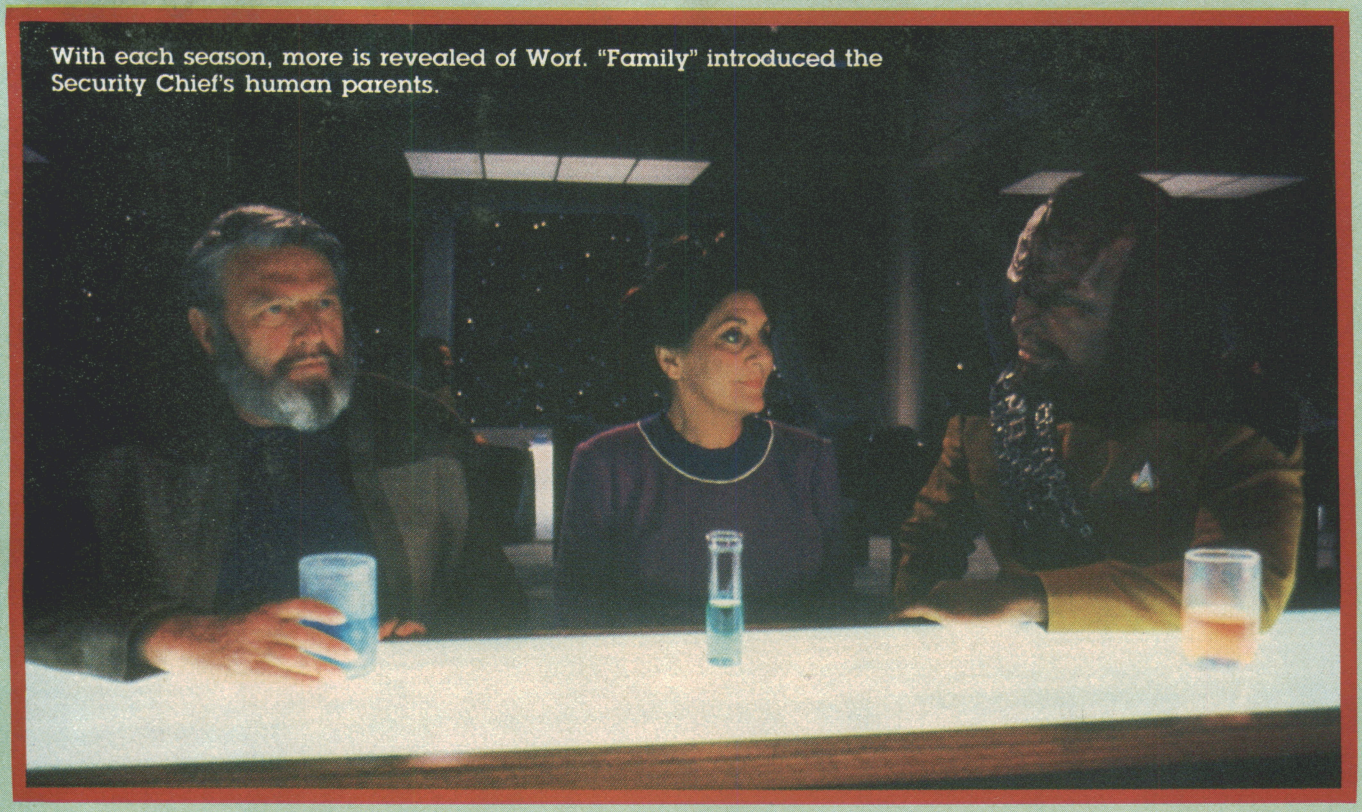
"Never have I worked with such talented people before," he enthuses. "They're such strong performers with fantastic abilities, and we all seem to complement, instead of clash against, each other. Patrick Stewart is an actor to be admired. He really knows what he's doing. And Marina Sirtis, well, she's just terrific. Everybody there, from the cast to the makeup people are like that. That's one of the reasons why the show works so well."

Falling into the *role of* a Klingon warrior came fairly easily to Dorn, who admits that he was already a fan of the original series so he had an edge over the competition in the auditions.

After a career in two soap operas, a role in TV's *CHiPs*, several films, and time spent with a rock band, that opportunity came. Yet Dorn confides that acting wasn't his original career choice. "When I was in college, my



Director Jonathan Frakes keeps the Klingon in line during the production of "Reunion."



With each season, more is revealed of Worf. "Family" introduced the Security Chief's human parents.

major was in producing and directing. I never gave acting any serious thought until about 1976 after I received a lot of encouragement from the cast of *The Mary Tyler Moore Show*, where I was a stand-in. Everybody kept telling me how good I was, and that I really *should* try it out. So, I took some acting classes, and here I am, in the perfect show."

Although Dorn originally wanted to pursue a career in producing and directing, he has since turned his passions fully to acting and says that behind-the-scenes work, although not entirely out of mind, will most likely be a sideline to his acting career.

"Acting is now my life," he says. "I don't want to be a good actor, I'm that already. I want to be a *great* actor, like Marlon Brando or Jack Nicholson. When you see them, you have to say, 'Hey, they're fantastic!' "

All the main performers in *STAR TREK: THE NEXT GENERATION* enjoy some form of fame—except Michael Dorn. Due to the elaborate makeup, which can take up to two hours to complete, he usually travels about undetected, even by his fans.

"It's a blessing, in a way," Dorn contends. "But then, I also don't get the recognition I need from directors and producers who only see the forehead and crooked teeth."

For this reason, Dorn began traveling the convention circuit and getting to know his fans personally. In the beginning, he was doing a continual round of conventions, but he was forced to cut back. "When you have to work late on Friday," he explains, "then spend the entire weekend on a plane to wherever, and then try to get back by Monday morning, it can really run a person down."

Unwilling to give them up entirely, the actor still appears at several conventions per year and says that the fans are probably his biggest joy of all. "I've met many wonderful people, such as the president of my fan club, [Marc B. Lee], but I never realized the extreme passion that some fans can hold for a show."

"Worf is a loner. To his way of thinking, friendship isn't an option."

Concerning one of his own passions, namely flying, Dorn confesses that he's an avid reader of such aviation publications as *Aviation Week and Space Technology* and admits that he would trade his acting career in a minute for a career as a jet fighter pilot. "I almost feel as if I was born too late," he laments. "I would have dearly loved to have been able to fly with a World War II fighter squadron."

With his feet firmly planted in this half of the 20th Century, however, Dorn must settle with flying his twin-engine Cessna 240. "I will *only* fly a twin-engine plane," he laughs. "That way, if one engine fails, I'll still have another one."

Michael Dorn very much looks forward to working on an upcoming Lucasfilm project on the Tuskegee Airmen, an all-black group of fighter pilots whose outstanding record includes never having an Allied bomber shot down while they flew escort. Smiling mischievously, Dorn says, "I'm thinking of flying over George Lucas' house in my Cessna, just to show him that I'm qualified."

Still, Dorn believes that current motion pictures about aviation and aviators focus too excessively on the romantic involvements between the characters.

"Pilots really loved their aircraft," he states. "There should be more emphasis placed on the men, their dependence upon, and love of, their aircraft."

Worf is well known as the ever-vigilant Security Chief of the *Enterprise*, but to truly know Michael Dorn, picture him walking through the early-morning fog on a British airfield in 1943, climbing into the cockpit of a P-51 Mustang, and roaring away into the glowing sunrise to engage the foe in single, mortal combat.

Perhaps there is a little more of Worf, the proud, intelligent Klingon, in Michael Dorn than he realizes. Grinning gently, he says, "I don't know how it has happened, but I must admit that I am beginning to suspect it myself." ●

"Future Imperfect"

Written by J. LARRY CARROLL & DAVID BENNETT CARREN
Based on STAR TREK Created by GENE RODDENBERRY
Synopsis for STARLOG by JOHN SAYERS

MISSION REPORT

Riker becomes a man before his time.

A security survey of the Onias sector is quiet and uneventful for the *U.S.S. Enterprise* despite its close proximity to the Romulan Neutral Zone. Much of the crew is in Ten-Forward celebrating Commander Will Riker's birthday. Riker plays a few bars of "Misty" on his trombone for an appreciative audience—until his last note falls flat. Amid general laughter, Deanna Troi counsels the sheepish First Officer: "Some things improve with age. Maybe your trombone playing will be one of them."

Before Captain Jean-Luc Picard and Commander Data can join the party, they detect subspace scanning from Alpha Onias Three, which is reportedly uninhabited. The Captain, wary of reports of secret Romulan bases in the area, breaks up the party and asks Riker to form an Away Team to investigate.

Geordi La Forge, Worf and Riker beam down to a cavern beneath the planet surface. However, the area proves inhospitable, and after a sudden buildup of toxic gases, the team opts to return to the ship. But the *Enterprise* has trouble getting a fix on the team, and the three black out.

Riker awakens in Sick Bay, and Dr. Beverly Crusher checks on him—but Dr. Crusher looks different. Her hair is styled differently, streaked with grey. In fact, Sick Bay is also subtly changed. "You remember me?" she asks Riker. "That's good. What else do you remember, Captain?"

Captain? Then, Riker sees his own face in a mirror. He, too, has aged. "Captain? I am Commander, Commander William T. Riker. What is going on here?"

Dr. Crusher explains that Riker's last memory—that of blacking out on Alpha Onias Three—happened 16 years ago. She informs a stunned Riker that he was infected by the Altarian encephalitis virus which, after lying dormant for years, often destroys the memory of its victim. He has been in command of the *Enterprise* for the past nine years. But Riker remembers none of it.

The best way to bring back the lost memory is to expose the patient to familiar surroundings, Crusher contends. But there are no guarantees

Dr. Crusher tries to orientate *Captain* Riker on his forgotten past.

that any memory will ever return. Nevertheless, Riker is eager to start. "There's nothing more familiar than the *Enterprise*."

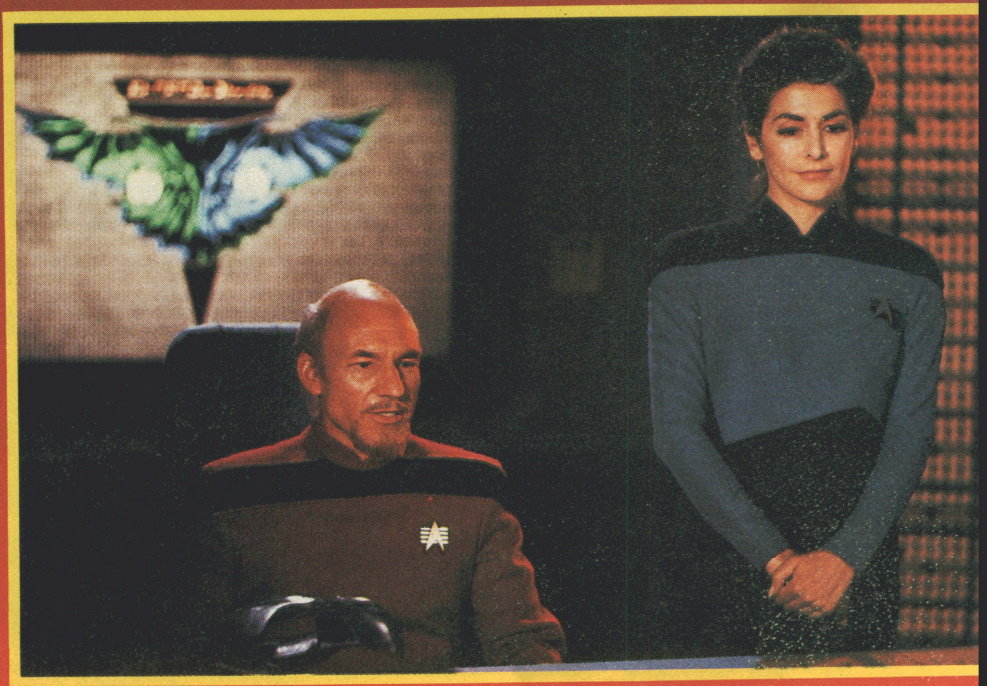
But the ship isn't what it used to be. The crew now includes Klingon women and a Ferengi Ensign. Data is First Officer, and Geordi's VISOR has been replaced by cloned implants. On top of everything else, the computers are running sluggishly.

Commander Worf announces that a Romulan warbird is uncloaking. Instinctively, Riker calls for shields and a red alert, but Data explains to him that the *Enterprise* is expecting the *Decius*. Indeed, a message from the Romulan vessel for Riker comes through, and it is a bearded Admiral Jean-Luc Picard and his aide, Deanna Troi.

After the pair transport to the *Enterprise*, they explain to a bewildered Riker that a peace treaty will be signed with their old enemies once the *Enterprise* transports the Romulan Ambassador to the final negotiating session. It seems that Riker and the *Enterprise* saved the crew of a damaged Romulan Battle Cruiser, earning the Empire's respect. Since then, Captain Will Riker has been the key to the peace negotiations. Riker isn't sure he is fit to complete the task, but his old comrades reassure him. "There is no one better equipped to deal with the Romulans than you," Picard announces.

Deanna escorts the Captain to his quarters, as he complains that he has "had enough surprises for today." But the biggest surprise awaits: A young boy, playing Riker's trombone, greets the stunned Captain with a hearty "Hi, Dad!" This is Jean-Luc Riker, Will's only son. His mother—Riker's wife, Min—replaced Troi as Ship's Counselor when the Betazoid transferred to Starfleet with Admiral Picard. But Min was killed two years earlier in a shuttle accident. His head

Adding to Riker's future shock, a Romulan Warbird decloaks with Admiral Picard and his aide Deanna Troi on board.



This whole future scenario is revealed to be a Romulan ploy, but something about Tomalak (Andreas Katsulas) and his intentions doesn't ring true.

swimming, Riker tries to sort out the fantastic events of the last 16 years, when he's summoned to greet the Romulan dignitaries transporting aboard.

The Romulan Ambassador is Tomalak, the arrogant Captain who once threatened to take the dead hull of the *Enterprise* home as a war trophy. Riker is taken aback, but Troi reminds him, "That was a long time ago." Still, Riker is wary—particularly when Tomalak states, "As soon as we arrive at your Outpost 23, the final negotiations should go quickly."

Privately, Riker expresses his concern to Picard and Troi. "We're talking about revealing the location of Outpost 23, the key to all of our defenses in the Neutral Zone."

Picard gently chides his comrade. "I'm sorry, Will, your information is out of date. The strategic importance of Outpost 23 is minimal, has been for years." Before Riker can protest further, he's informed by Dr. Crusher that his son has been injured and has been taken to Sick Bay.

After a round of Parrises Squares, young Jean-Luc has fallen and broken his wrist. But Will reacts with genuine fatherly worry. "At your age? You could break your neck!" Dr. Crusher quietly reminds Riker of his youth—the Captain was playing the game when he was younger than his son is now. It's hard being a father, Riker acknowledges. He wants to correct the mistakes of his own father, and to be there for Jean-Luc. The boy reassures him that he is a great dad, but to Riker, this isn't good enough. "I guess there's only one thing to do. We've got to build some new memories."

When the subject turns to Jean-Luc's mother, it is hard for the boy. When they return to their quarters, Riker calls the still-sluggish computer for video records of his family. When his wife finally appears on the screen, his face hardens. Something is very wrong. Min is Minuet, the woman from his old Holodeck fantasy.

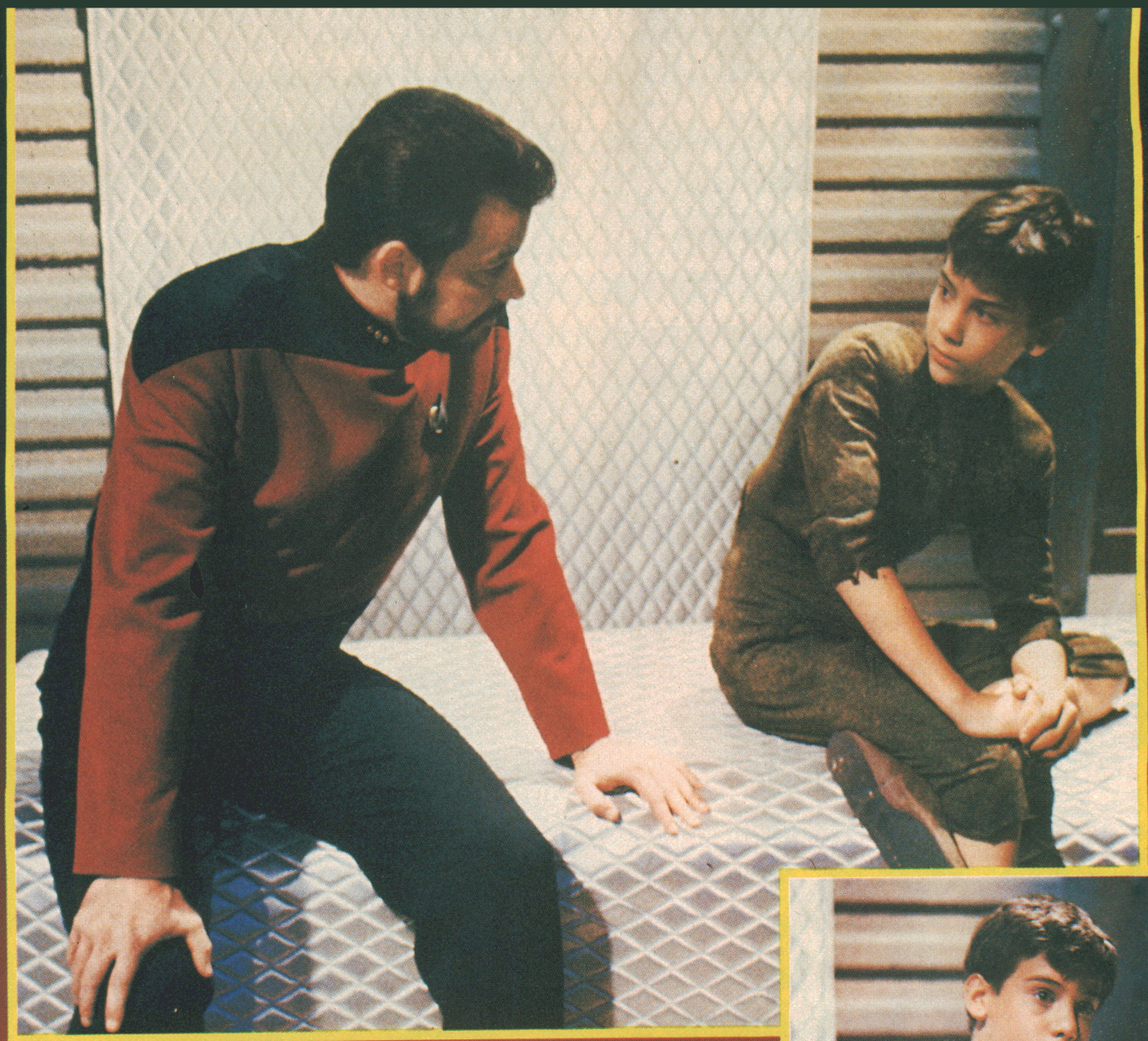
Riker storms onto the Bridge, hammering questions at Geordi, Data and Worf. Their sluggish replies further betray them. Finally, Admiral Picard, Troi and Ambassador Tomalak arrive on the Bridge, and Riker treats them with equal contempt. After a moment of stunned silence, Riker barks, "Well, would anyone else like to speak up, or shall we end this charade?"

"As you wish, Commander Riker," Tomalak obliges, as the *Enterprise* and its crew vanishes to reveal a Romulan Holodeck. This has been an elaborate ploy to gain Outpost 23's location. But Riker isn't exactly buying this explanation, either. The Romulan neural scanners did such an effective job of creating his future, despite the computer time lag and the error in selecting "Minuet" as his wife. Why couldn't they simply pull the strategic data from his mind?

But Tomalak's tone turns hostile. He informs Riker that the *Enterprise* has stopped looking for him, and that he'll have the location for Outpost 23, one way or another. Riker is taken to a cell to meet—his "son." Riker never really met him, the Romulan states. "We merely used his image to augment your program."

The child who was Jean-Luc cringes fearfully away from Riker. What have they done to him? After a few overtures, the lad finally reveals his name, Ethan. "They brought me here, with my parents. We were at a research station on Miridian Six. Then, the Romulans came..."

His story contains a few holes: The *Enterprise* had no notification of a research installation so near to the Neutral Zone nor is there any good reason for the Romulans to hold the



Searching for answers, Riker finds himself imprisoned with his "son."

boy captive. But the boy's genuine fear glosses over these concerns. "I'll get us out of here, Ethan," Riker assures him.

When Tomalak returns, Ethan creates a diversion, and Riker overpowers the Romulan and a guard. The lad tells Riker that he has escaped once before, and reveals a special hiding place in the base's duct work. There's something in these rocks that keeps the Romulan sensors from locating them, Ethan confides. "Heavy metals," Riker surmises.

As they begin to form an escape plan, Ethan refers to the Romulan leader as "Ambassador" Tomalak. Riker stops. Ambassador? "The *only* time he was ever called Ambassador was in a Holodeck fantasy. How do you know about that?"

Again, the game is up. Despite the Romulans finding the hiding place and confronting the pair, Riker is firm. "I've had enough," he says, and glares at Ethan. The entire room disappears to reveal the cavern originally explored by the Away Team. It never was the Romulans. All along, it was this young boy.

Ethan explains that when his people were invaded by a hostile alien force, his mother brought him to this planet to remain in hiding and installed the neural scanners. The devices read his mind, protect him, and create anything he needs. But his mother was discovered and killed, and he was left horribly alone.

He lured the *Enterprise* to Alpha Onias Three so he could have a real companion. "It has been so long. I just wanted somebody real. I thought that you would be happy. I'm sorry."

"I have to return to my ship," Riker insists gently. "Come with me. You don't have to stay here anymore. You don't have to be alone anymore."

Ethan shimmers, then is revealed in his true, alien form. "My real name is Barash," he tells Riker.

"To me, you'll always be Jean-Luc," Will Riker says, and they transport to the *Enterprise*. ●

The final bit of trickery reveals that it has all been the boy's doing. Not even human, the lonely alien Barash (Chris Demetral) just wanted Riker's company.

"Final Mission"

Teleplay by KACEY ARNOLD-INCE and JERI TAYLOR
Story by KACEY ARNOLD-INCE
Based on STAR TREK Created by GENE RODDENBERRY
Synopsis for STARLOG by PATRICK DANIEL O'NEILL

MISSION REPORT

Wesley's final mission turns to disaster when he, Picard and the Pentarus Five representative, Dirgo (Nick Tate), become shipwrecked on the desolate planet, Lambda Paz.

Captain Picard is preparing for a mission to Pentarus Five, to mediate a dispute among salenite miners—and for an announcement for Wesley Crusher. When the young Ensign arrives on the Bridge, Picard tells him, "A position has opened up in this year's class at the Academy. You're going to have to work overtime in order to catch up, but I have assured Admiral Nsomeka that you are capable of it. Please don't make a liar of me."

With Wesley's word on that, Picard invites him on a final mission—to accompany him on his trip to Pentarus Five.

But before the two can depart, an emergency occurs. The people of Gamelan Five have detected enormous radiation levels emanating from an unidentified space craft orbiting their planet. If the ship is not moved away, they are doomed. Picard orders Riker to take the *Enterprise* to Gamelan Five's rescue, while he and Wesley leave in the shuttle sent by the miners.

In the Shuttle Bay, they meet Dirgo, captain of the shuttle craft *Nenebek*, a hard-bitten type with a great love for his much-battered hulk. Though Chief Engineer La Forge notes an unusual configuration of the maneuvering thrusters, he reports the vessel space-worthy.

But only moments after the shuttle has left the larger ship, as the *Enterprise* warps away for Gamelan—disaster! "I've lost navigation!" Wesley reports to Dirgo.

"The port thruster quad is gone, guidance coupling systems severed—I can't stabilize her!"

Obviously, the ship will never make it to Pentarus Five; an emergency landing is necessary. Wes scans for Class M environments and finds only one within range—Lambda Paz, a moon of Pentarus Three.

"Class M—barely," he tells the older men. "The mean surface temperature is 55 degrees Celsius...." A hot, desert environment.

Without a choice, Dirgo directs his struggling ship into the moon's atmosphere and brings her to a bone-jarring landing. Picard immediately realizes that they could never survive in the desert for long, even within the ship. He orders Dirgo to gather the medical supplies, food and water. But there's a problem.

"The replicator," Dirgo tells him, "is damaged beyond repair."

"Surely, you have emergency supplies," Picard counters. But Dirgo's reply is negative. Realizing the gravity of what he has just been told, Picard gasps, "Are you telling me there's no water?" and turns his head to stare at the relentless sun.

They find shelter in a cool cavern. But their only water supply is guarded by a mysterious "sentry," forcing Dirgo to take the offensive.

Arriving at Gamelan Five, the *Enterprise* discovers an abandoned freighter filled with unstable radioactive waste circling the planet. They are preparing to "push" the freighter into the Gamelan sun when a disturbing report reaches them: Dirgo's shuttle, with Picard and Wesley aboard, never reached Pentarus Five.

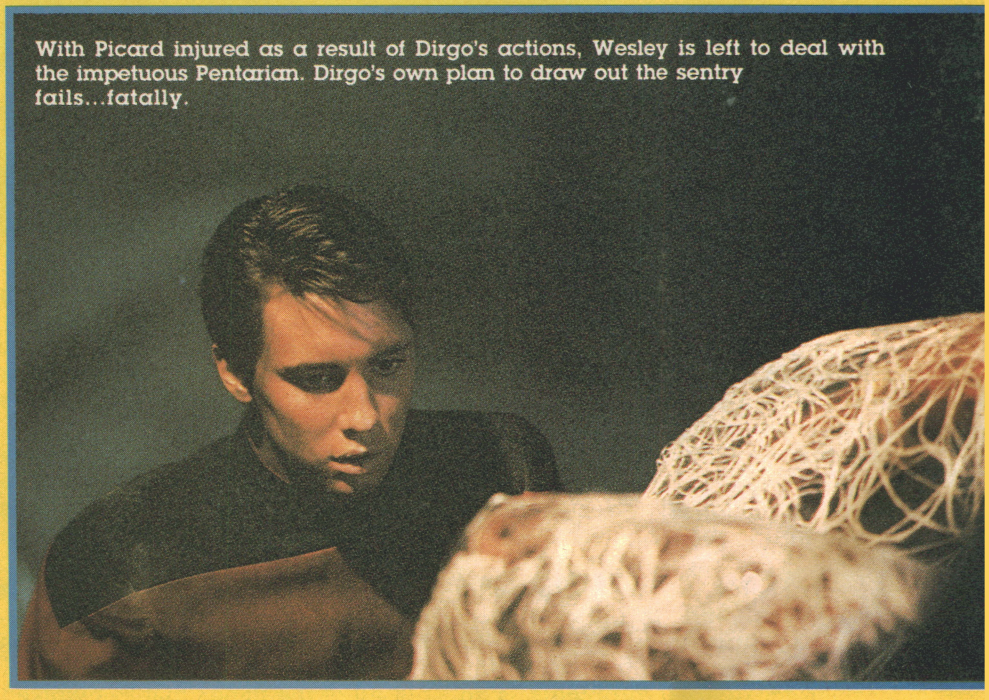
As the *Enterprise* prepares to use a construction module to attach thrusters to the freighter for its removal, Riker realizes the safety of the Gamelan people must take precedence. He orders Worf to tell the Pentarus miners they have an emergency situation. "We'll begin a search as soon as we've completed that." Turning to La Forge, the First Officer remarks, "I'd like to get this over with as fast as possible."

Back on Lambda Paz, Picard has determined that the shuttle crew's best chances lay in reaching the mountains on the horizon. But Dirgo objects—the mountains are too far away and besides, he insists Picard has "no right to make the decisions! I'm the captain of this ship!"

This is too much for Wesley. "If you want to get out of this, I suggest you listen to Captain Picard," Wesley shouts. "He's the one who's going to keep us alive—"

His tirade against the shuttle captain is gently interrupted by Picard, however, who asks Dirgo if he has a better idea. With none forthcoming, the trio begin their trek across the desert to the inviting coolness of the mountains.

But as they march, steadily if not briskly, Dirgo surreptitiously sneaks sips from a bottle of clear liquid hidden in his pocket.



With Picard injured as a result of Dirgo's actions, Wesley is left to deal with the impetuous Pentarian. Dirgo's own plan to draw out the sentry fails...fatally.

After nearly a full day of walking, the trio reach the mountain and find a large cavern.

At that moment, Dirgo accidentally drops his hidden bottle.

"You have water!" says Wesley.

Dirgo protests that it is dresci, an alcoholic beverage from his planet. Picard orders it stored with the medical supplies, and the trio continue to explore the cavern.

The *Enterprise* is having its own problems with the radiation-leaking freighter. Construction modules are not sufficient to move the derelict safely; the starship will have to tow the freighter through the asteroid field, risking the crew's lives.

On Lambda Paz, Picard, Dirgo and Wesley have discovered a free-flowing fountain deep within the cavern—but they can't get to it. Examining the barrier between themselves and the water, the young Ensign explains, "It seems to be some kind of tightly confined annular force field. There has to be a way to deactivate it."

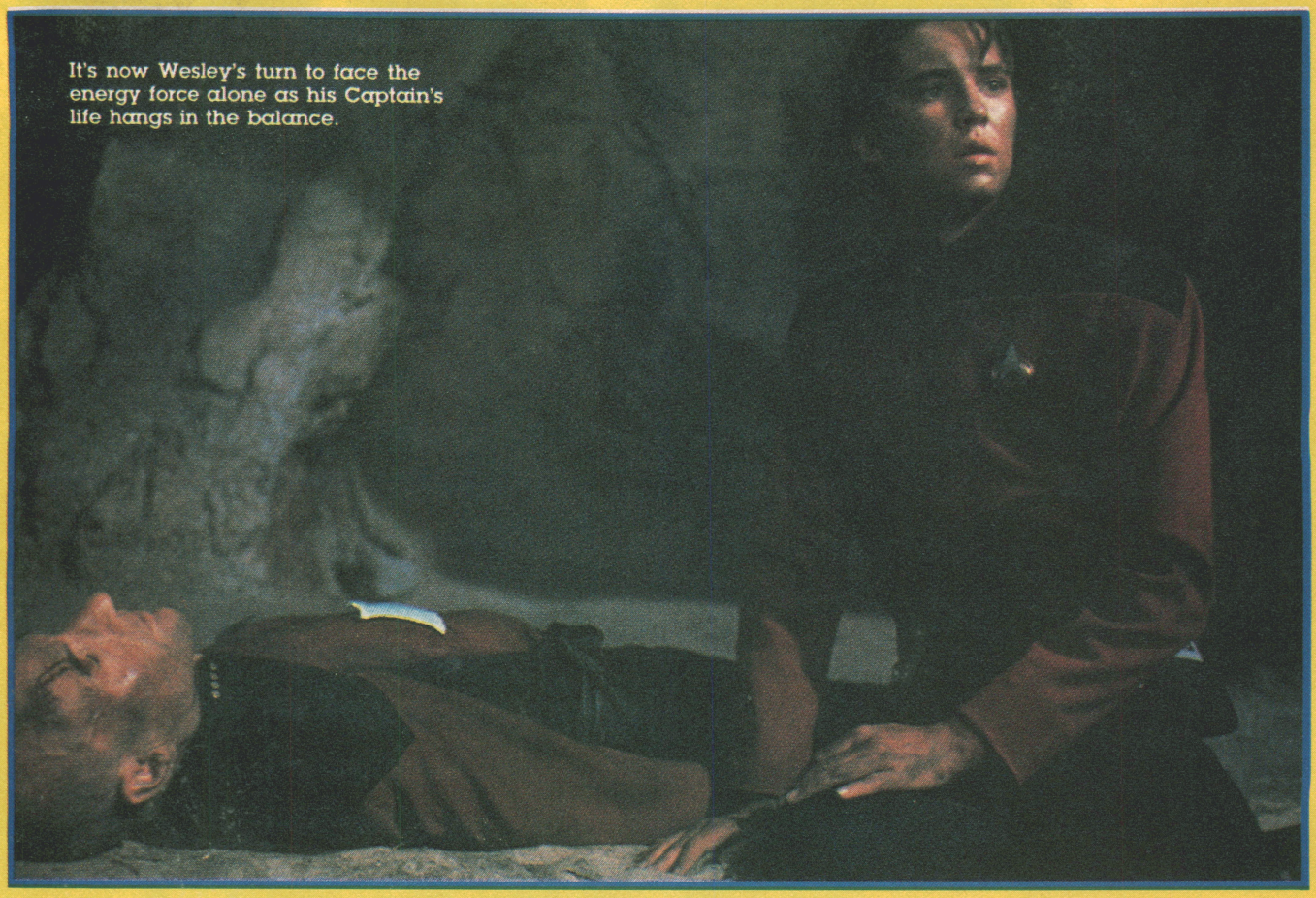
"We can with our phasers," insists Dirgo impatiently. He draws his weapon and fires at the force field.

But Wesley notes the E-M pattern again and its power level skyrockets as a wave of electrical energy, a sheet of crackling lightning, sweeps toward the trio. Dirgo fires at it—and the "sentry" pulls the phaser from Dirgo's hands.

Just then, Picard notices that the sentry's movements have knocked loose rocks above Wesley. He pushes the Ensign out of harm's way, only to have the rocks knock him senseless to the cavern floor.

Wesley and Dirgo clear the debris from the fallen Captain and begin to administer first aid. Picard begins to come round and asks for an assessment of his injuries. Wesley tries to put the best face on it, but the hard-bitten Dirgo will have none of it. "Will you tell him the truth?" Dirgo demands. "He's bleeding inside. He's never going to survive."

"Mr. Dirgo," Picard responds, summoning all his strength, "I would appreciate it if you didn't bury me before I'm gone."



It's now Wesley's turn to face the energy force alone as his Captain's life hangs in the balance.

The *Enterprise* faces a major problem: Moving at just one-quarter impulse power, it's estimated that the ship will need more than 51 minutes to clear the asteroid belt—but the ship's crew will receive a lethal dose of radiation in only 35 minutes. And their first attempt to increase speed only succeeds in nearly breaking the tractor beam connection to the freighter.

On Lambda Paz, Dirgo and Wes find Dirgo's phaser, wrapped in a web of crystalline strands. Dirgo insists the answer to all their problems is to lure the sentry to the wrong phaser by setting up one weapon at high power, while attacking the force field with another at lower power. Reluctantly, Wes agrees to the plan.

Wesley's fears are correct. After disposing of the high-power phaser, the sentry turns its deadly power on Dirgo—who ends up wrapped in the same web-like crystalline cocoon as his phaser. Dead.

The *Enterprise*, however, had greater success. By diverting power from the auxiliary fusion generators to the tractor beam, the ship has managed to increase its towing speed without losing the freighter. Once clear of the asteroids, the freighter is set loose to crash into Gamelan's sun.

By now, it is night on Lambda Paz, and the temperature has dropped dramatically. Wesley sits with Picard, trying to keep the injured man awake—and alive. Wesley reminds him of their last shuttle trip together—when he tested for the Academy.

Picard struggles to speak. "It's my fault you're here...I shouldn't have asked you," he begins. "I was selfish...thought I wouldn't see you again. I'm sorry."

"I think I'm very lucky," Wes protests, "no matter what happens. How many people get to serve with Jean-Luc Picard?

"All of the things that I've worked for—school, my science projects, getting into the Academy," he continues, "I've done it all because I want you to be proud of me."

Determined to save his commanding officer, Wesley sets to work on finding a way around both the force field and the sentry.

Meanwhile, the *Enterprise* and its crew have discovered the debris from the damaged shuttle thruster and are headed for Lambda Paz.

On that desert moon, Wesley explains his plan to Picard. "I've taken the transponder element from my Communicator and I've used it to modify my Tricorder. I think I can use it to interrupt the sentry's electrical pattern."

Before the young Ensign can leave, Picard calls out. "Wesley, you remember," he says, "I was always proud of you."

Wesley approaches the fountain and the sound of the sentry begins to hum in the cavern. He fires his phaser at the force field and the sentry appears. Turning, Wes points his Tricorder at the mass of energy, frantically pushing buttons and manipulating controls. The sentry continues to advance on Wesley and then—

It simply passes through him!

At the same moment, the sentry and the force field fade away. Wesley grabs the medi-pack, fills it water, and races back to Picard. Gently, he drips the water into the Captain's dry, cracked lips.

Sometime later, exhausted, Wesley is drowsing against the cavern wall when a familiar voice awakens him. "Wesley?"

"Mom!" he cries at the sight of the Doctor and the Away Team. As the medical team carries Picard away by stretcher, the Captain motions for them to stop. "Mr. Crusher," he begins in mock anger, "what are you doing in such a filthy uniform?"

"You don't look so ship-shape yourself, sir," Wesley answers.

Picard gazes at the young man. "Wesley, you *will* be missed." And the two share a silent farewell before the Captain is carried to the waiting shuttle craft. ●

"The Loss"

Teleplay by HILARY J. BADER and ALAN J. ADLER & VANESSA GREENE
Story by HILARY J. BADER
Based on STAR TREK Created by GENE RODDENBERRY
Synopsis for STARLOG by JOHN SAYERS

MISSION REPORT

One of the most difficult parts of Deanna Troi's job as Ship's Counselor involves working with the family of crew members killed in the line of duty. It has been five months since crewman Marc Brooks' fatal accident, and his wife Janet has displayed all the outward appearances of being over the grieving process.

But the empathetic Troi tells Brooks that masking the pain of grief is not the same as dealing with it. And today is her late husband's birthday. Now, months after his death, she yearns to feel the real mourning for her husband. But soon after his death, Janet had all of his personal effects removed.

Perhaps knowing that this moment would someday come, Troi has kept a small music box which Marc gave to his wife. When she gives it to Janet, she bursts into the tears that never came until now.

On the Bridge of the *U.S.S. Enterprise* Lieutenant Worf suddenly detects a vast field of—what? As soon as the sensor anomaly appears, it vanishes. Commander Data also notices an "aggregate field of plane-polarized objects," which also abruptly disappears. Simultaneously, Counselor Troi suffers a dizzy spell in her office, and sinks to the floor unconscious.

Unaware of Troi's episode, Captain Picard orders a full stop to investigate the anomaly. After all sensor systems check out, he orders a resumption of the ship's mission to the T'Illi Beta system. However, when Picard gives the order for warp speed, the ship violently jolts and goes nowhere.

Chief Engineer Geordi La Forge reports that the warp field has collapsed. And then, the crew discovers that the ship is indeed moving—being pulled at impulse speed in a completely different direction. All attempts at breaking free prove ineffective.

Meanwhile, Deanna Troi has managed to call Dr. Beverly Crusher in Sick Bay. After a few minutes, the Doctor arrives and finds Deanna shaken, but well enough to attend an emergency staff meeting to discuss the ship's predicament. At the staff meeting in the Observation Lounge, it slowly dawns on the terrified Troi that

Deanna consoles Janet Brooks (Kim Braden) over her husband's death. The Betazoid is unaware that an alien entity will soon impair her abilities.

Having had a taste of humanity, Troi now shares her feelings with Riker.

I was feeling, but you helped."

Later, Troi is called to the Captain's Ready Room. Data has tried every technical means at their disposal to communicate with these creatures, Picard tells her. "If there is a psychology to these creatures, we must discover it. If there is an explanation for their behavior, we must know what it is. Even in your current condition, you are the most qualified person aboard this ship to assist. Deanna, we need you."

Troi agrees to work with Data to try to reach the creatures, but is unconvinced of her usefulness. "Right now," she tells Data, "I feel as two-dimensional as our friends out there—in the universe, but barely aware of it. Just trying to survive on...instinct."

At the word, she begins to theorize. What if these are creatures driven simply on instinct, pulled by raw forces which attract them—such as the gravitational pull of the cosmic string fragment—like a moth to a flame?

The Bridge team gets to work on implementing this theory, but using the ship's parabolic dish to amplify and reflect the characteristic subspace frequencies of a cosmic string, which might induce the creatures to change course and allow the *Enterprise* to escape. There's not much time left—with 23 minutes remaining, they make the attempt.

It works. The graviton wake collapses. And the *Enterprise* escapes. But the wave of creatures hurries on into the cosmic string.

Troi sighs, a great weight of emotion lifted from her. "It's all right," she says. "They're home. We were wrong. The cosmic string was never dangerous to them. It was the one place in the galaxy they most wanted to be."

She smiles, her powers restored. "Yes, I *sensed* it." ●

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"Data's Day"

Teleplay by HAROLD APTER and RONALD D. MOORE
Story by HAROLD APTER
Based on STAR TREK Created by GENE RODDENBERRY
Synopsis for STARLOG by PATRICK DANIEL O'NEILL

MISSION REPORT

In his attempt to be a proper wedding guest, Data has Dr. Crusher give him a dance lesson.

As Lt. Commander Data prepares to turn the Bridge over to Commander Riker at the beginning of the *Enterprise*'s "day," he also begins a log entry for transmission to Commander Bruce Maddox at the Cybernetics Division of the Daystrom Institute. The android intends to record his activities on a "normal day, with particular emphasis on my perceptions of friendship."

But is a day when a friend and fellow crew member is getting married a "normal" day—especially when Data is to act as "father of the bride"? Data discovers just how unusual it can be, as he visits the bride, Keiko Ishikawa, soon to be married to transporter chief Miles Edward O'Brien.

"Data, I've decided not to go through with it," she says.

"You do not wish to rehearse?"

"No. I'm calling off the wedding," Keiko explains. "I'm supposed to be getting *married*, Data. I should be happy, but I'm not. I just feel this weight pressing down on me."

Convinced that cancelling the wedding will make Keiko happy—and O'Brien as well—Data agrees to break the news to the unlucky groom. He finds the chief in Ten-Forward with Geordi La Forge, amid the wedding decorations.

"I have good news," he announces. "Keiko has made a decision designed to increase her happiness. She has cancelled the wedding."

"She what?" O'Brien exclaims. "Without even a word...of all the childish, selfish, irresponsible things to do!" He storms off.

"Next time, maybe I should deliver the...good news." Geordi advises.

Data's Log: "Commander Maddox, it would appear that my program designed to predict emotional responses needs...adjustment."

In addition to the O'Brien-Ishikawa nuptials (now in doubt), the *Enterprise* also is escorting Vulcan ambassador T'Pel on a secret mission. The android is with Captain Picard as he greets the arriving ambassador, but Data and Riker are curtly dismissed by the Vulcan.

Data decides to discuss the wedding with Geordi La Forge, who explains to Data that Keiko doesn't *really* want to call off the wedding, she's simply getting cold feet. "Trust me, they're gonna get married," he assures Data. "So, you'd better find a gift."

The android also discovers that "human bonding rituals"—as Worf terms them—involve another technique he has not mastered—dancing. With dispatch, he heads for Sick Bay where Dr. Crusher, an expert tap dancer, reluctantly agrees to teach Data to dance.

But before they can proceed, Data is called to the Bridge. Once there, Picard requests a tactical projection of possible future Romulan deployments along the Neutral Zone—then orders Riker to set a course that will take the ship very close to that territory on the border between Federation and Romulan space.

Later, in his quarters, while feeding his cat, Data is visited by O'Brien. Obviously still upset, O'Brien wants to talk. "It's about Keiko...I'd like you to talk to her, convince her to go through with the wedding."

"Perhaps she has not fully analyzed her decision," Data observes. "I will try."

Data's Log: "I noted that Keiko was quite calm and rational when she informed me of her decision this morning. It is fortunate that she has not let emotional considerations cloud her judgment. It should make my task much simpler."

Once again, the android's observations are incorrect. Keiko is incensed by his interference. "I did what I had to! Why are you doing this? I thought you were my friend," she protests.

"I am your friend."

"Then, leave me alone."

That afternoon, Data and Dr. Crusher meet on the Holodeck for his dance lesson. He proves an apt pupil—he has merely to watch Beverly perform a tap step and he duplicates it exactly. As she quickly moves to more advanced material, Data moves right with her.

"I'd say you had picked up the basics," Crusher tells him.

"Thank you, Doctor. I am *now* prepared to dance at the wedding."

"Wedding?" That makes a difference. Ordering the computer to play the old song "Isn't It Romantic?" Beverly attempts to show Data a simple box step.

In the midst of the lesson, Crusher is summoned to attend to a birth in Sick Bay. She suggests Data call up an artificial partner to practice with. He does so...and the music resumes as Crusher rushes away.

Despite some last minute reservations, O'Brien (Colm Meaney) and Keiko (Rosalind Chao) do get married.

Somewhat later, Data is at Ops on the Bridge as the *Enterprise* approaches the Neutral Zone. A Romulan warbird awaits them. It signals that they are to proceed into the Zone to the designated coordinates.

As the ships move within phaser range, Picard orders red alert. T'Pel reacts with surprise. "I trust my crew, Ambassador. They will take no provocative action unless I order them."

They hail the Romulans, commanded by Admiral Mendak. T'Pel agrees to beam aboard the Romulan ship to begin negotiations. Picard tries to argue that the safer course is to have a Romulan party board the *Enterprise*. T'Pel rejects the argument and heads for the Transporter Room.

Disaster strikes! An apparent transporter malfunction causes O'Brien to lose the Ambassador's signal as she transports. Every effort is made to retrieve her, but the effort fails. "The Ambassador's dead," O'Brien reports.

An immediate investigation gets underway. O'Brien is mystified...he has never seen such an occurrence. Data notes that the transporter's many fail-safe and back-up systems are designed to prevent accidents.

Mendak has difficulty believing this is merely an "accident," suggesting that Starfleet wished to block normalization of relations with the Romulans. Though Picard offers to take T'Pel's place at the negotiating table, Mendak refuses and signs off.

Picard orders the *Enterprise* to head for Federation space and puts Data in charge of the investigation into T'Pel's death.

Data's Log: "I have become a great admirer of the fictional detective Sherlock Holmes and his ability to solve mysteries by careful examination of the available evidence. One of his adages is that once you have eliminated the impossible, whatever remains, however improbable, must be the truth."

In Sick Bay, Data finds Dr. Crusher poring over the report regarding T'Pel's remains.

"Have you compared the genetic code with the ambassador's last recorded transporter ID traces?" Data asks.

Crusher determines that the organic matter found on the pad doesn't exactly match T'Pel's genetic code.

"I'd say the DNA was either mutated by the transporter during the materialization process..." she says.

"A supposition not supported by the transporter records," he interjects.

"...Or these *aren't* the remains of the Ambassador," Crusher says.

Data's further investigation discovers a second transporter signal in the system during the Ambassdor's transport. "A second transporter signal? From where?" Riker asks.

From the Romulan ship, Data answers. Geordi concurs—a Romulan transporter signal could be altered to resemble the carrier wave of a Federation system.

"Are you saying they beamed the Ambassador off our own pad?" Picard concludes.

"While simultaneously a small amount of genetically similar material was left in the Ambassador's place," Data explains.

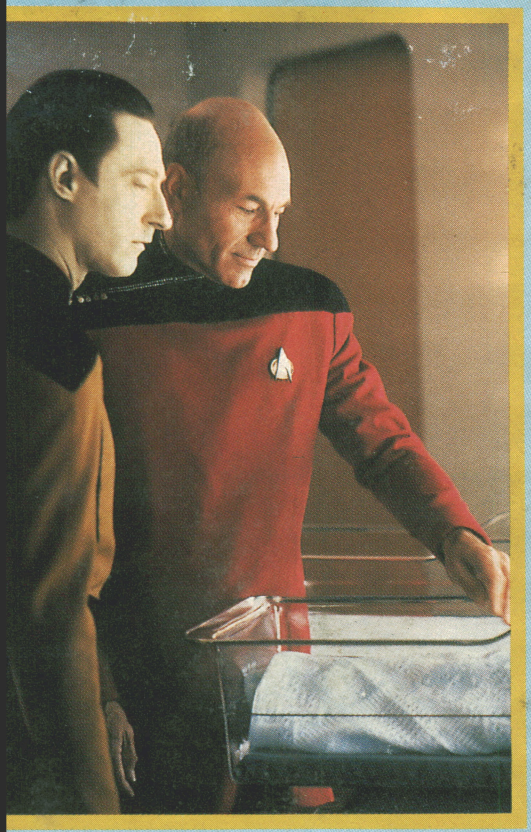
"To make us believe she had died as a result of the 'malfunction,' " Riker sums up.

Picard orders red alert, all hands to battle stations, and the *Enterprise* goes in pursuit of Mendak and his ship, the *Devoras*.

When the two ships again meet, Mendak insists no one is being held captive on his ship. Picard reveals that he's aware of the transporter deception. And, even with a second warbird decloaking nearby, Picard holds firm. "I will take whatever action is necessary to obtain the return of the Ambassador," he tells the Romulan.

Data's Log: "In the game of poker, there is a moment when a player must decide if an opponent is being deceptive or actually holds a winning hand. Is he bluffing or does he have the cards?"

"Fortunately, Captain, I am not ready to start a war today," Mendak replies. He gestures off-screen, and



In the background of a wedding and Romulan treachery, Data and Picard witness new life on the *Enterprise*.

T'Pel—in reality Sub-Commander Selok—appears.

"A spy," Picard mutters.

"A patriot, Captain," Mendak counters. "She has performed her service to the Empire with distinction."

With nothing further to gain, Picard orders his ship to return to Federation space.

Later, Data visits Keiko once more. He attempts to apologize.

"It would be best if you got dressed," she replies. The android is confused. "For the wedding?" she prompts.

That evening, in Ten-Forward, the crew gathers for the marriage of Keiko Ishikawa and Miles Edward O'Brien. Data escorts the bride, in her traditional Japanese gown, to her place before Captain Picard.

"Since the days of the first wooden sailing ships, all captains have enjoyed the happy privilege of joining together two people in the bonds of matrimony," Picard begins.

Later, at the reception, Data gracefully leads Keiko in the traditional dance of the bride with her "father."

Much later, as the ship prepares for its night cycle, Data and Picard find themselves together in Sick Bay, observing the newest member of the ship's complement. They gaze on the newborn child and Picard notes. "At the same time we were facing destruction, this small miracle was taking place." He leans forward and whispers, "Welcome aboard."

Data heads for the Bridge and his shift at the Conn. He relieves Lt. Worf as the ship's lights dim to night watch.

Data's Log: "If being human is not simply a matter of being born flesh and blood...if it is instead a way of thinking, acting...and feeling...then I am hopeful that one day I will discover my own humanity. Until then, Commander Maddox, I will continue...learning, changing, growing...and trying to become more than what I am." ●

Data takes the lead at the wedding.

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